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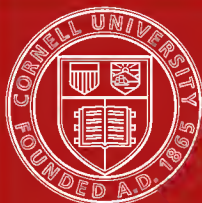
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SECTION I.

MARBLES.

BRONZES.

TERRA-COTTA FIGURES.

PERSONAL ORNAMENTS.

ENGRAVED GEMS.

MISCELLANEOUS OBJECTS.

CASTELLANI COLLECTION.

The names in italics following the descriptions, are the places where the terra-cottas and marbles were found.

MARBLES.

- ✓ 1. Beautiful head in Greek style of the **Young Dionysus**, in which are charmingly blended the characteristics of both sexes, as they occur in the youthful Apollo and several other conceptions of Ancient Art.
- ✓ 2. **Head of Apollo**, evidently derived from the same prototype as the celebrated head of the Pourtales Apollo.
- 3. **Head of Perseus**—Greek work in Phidian style. *Rome.*
- ✓ 4. **Head of Euripides**. The portrait is splendidly preserved and vigorously conceived. It is remarkable for a slight depression at the end of the nose, which does not appear in the portraits engraved by Visconti. *Rome.*
- ✓ 5. **Head of Sappho**, of the same type as the one in the Borghese Museum, Rome, but in a better state of preservation. *Rome.*
- ✓ 6. **Colossal statue of Indian Bacchus**—The type is the well known bearded and long robed Dionysus, regularly associated in Greek Art with the Indian triumph

of the god. The prototype may have possibly been that *Liber Pater* which Pliny ascribes to the school of Praxiteles. Found in the *Villa of Pollio Vedius* at Posilippo, near Naples.

- ✓ 7. **Life-size figure of the Spinario**—A boy trying to extract a thorn from his foot. Original Greek work of the Realistic school of Pergamos, of which the *Dying Gladiator* of the Capitol, Rome, and the group of *Aria and Pito* in the *Villa Ludovisi* are other examples. According to a Roman legend, a young shepherd, seeing the Latins enter the Roman territory by night, ran to Rome to tell the Senate of the incursion. While on his way he ran a thorn into his foot; he did not stop, but continued on his course, delivered the message and then sat down to extract the thorn. The Senate decreed that statues should be made in his memory. *Rome.*
- ✓ 8. **Head of Alexander**, of heroic size. *Rome.*
- ✓ 9. **Portrait of Emperor Lucius Verus Aurelius**, the colleague of Marcus Aurelius in the Empire. A. D. 161-169. *Rome.*
- ✓ 10. **Head of Cupid**—School of Praxiteles. *Rome.*
- ✓ 11. **Head of Psyche**—School of Praxiteles. *Rome.*
- ✓ 12. **Head of Emperor Augustus**—Born 63 B. C. Died 14 A. D. *Rome.*
- ✓ 13. **Profile portrait of Emperor Tiberius**, Claudius Nero Cæsar. Born 42 B. C. Died 37 A. D. *Naples.*
- ✓ 14. **Portrait of Empress Manlia Scantilla**, wife of Didius Julianus. 193 A. D. *Rome.*
- ✓ 15. **Unknown portrait** of an ancient Roman lady. *Rome.*
- ✓ 16. **Bust of Empress Julia Paola**, wife of Emperor Elagabalus. *Rome.*

- ✓17. **Unknown female portrait** in good Roman style.
- 18. **Small bust of a bearded ancient Roman**—Work of the most refined treatment. *Rome.*
- ✓19. **Bearded portrait**—Subject unknown. *Rome.*
- ✓20. **Portrait of ancient Roman girl.**
- 21. **Comic mask of Hercules.** *Rome.*
- 22. **Bacchic mask** of Rosso Antico. *Rome.*
- ✓23. **Head of Emperor Trajanus M. Ulpus.** A. D. 98—117.

TERRA-COTTA FIGURES.

- 1. **Comic actor attacked by a dog.** *Rome.*
- 2. **Caricature of a man**—The piece bears traces of coloring. *Rome.*
- 3. **Head of Alexander (?)**—*Capua.*
- 4. **Early Christian lamp** in terra-cotta, with bas-relief representing a standing figure of Christ holding in his hand a long staff surmounted by a cross, and the Evil One under his feet. An angel stands at either side. This lamp has been illustrated by Prof. De Rossi, of Rome, as a unique representation of the subject.

BRONZES.

Prænestine Cistæ, or caskets in which the Etruscan and Early Latin ladies kept the articles used in the bath.

These caskets are generally cylindrical, rarely oval, a foot or more in diameter and have lids and feet. The handle of the lid is formed either of a woman in the posture of an acrobat, or of two figures in the act of wrestling. On the surface of the lid and around the sides of the casket, mythological subjects are generally engraved in outline. It is probable the handles and feet were supplied by Etruscan metallurgists from moulds, while the engraved compositions were derived from, or directly influenced by Grecian Art. The drawing of these compositions varies in quality. In some, it is as pure and masterly as in the very finest Grecian paintings. In others, we find the same affectation and mannerisms as are peculiar to many Etruscan mirrors and a few Italian vases. The art would thus seem to have extended over the period 300 B. C. to 200 B. C., when Greek examples had begun to influence the native schools of Italy in the Campania, but, contending with deeply rooted traditions, had to be adapted to Italian tastes and myths.

The twelve *Cistæ* in the Castellani Collection were found buried with the dead in the necropolis of *Palestrina*, the ancient Præneste.

The use of the *Cistæ* is placed beyond question, for the reason that they are usually found containing mirrors, combs, strigils, sponges, boxes of rouge and unguents, and other appliances of the bath.

Especially to be noted is one of the *Cistæ*, No. 4, which has upon the body a magnificent representation of Atalanta preparing for the race. The lid of an oval-shaped *Cista* illustrates a scene in the same cycle of Italian legends from which Virgil obtained matter for his *Æneid*. This design has been published in the "Annali" of the Archæological Institute of Rome, and is interpreted by Prof. Brunn to represent the scene in which *Æneas* points to the slain *Turnus* and claims the hand of *Lavinia* from her sire, while *Minucius*, the river god, reclines in the foreground.

A third *cista*, No. 2, shows a scene from a Trojan period, with the Greek names of the actors converted into Archaic Italian forms and inscribed above the figures.

- ✓ 1. **Oval bronze cista**—Engraved with the Alliance of *Latinus* and *Æneas*. *Præneste*. 300-200 B.C. Published by Dr. Brunn, "Monumenti."
- 2. **Cylindrical bronze cista**—Described in preface.
- 3. **Cylindrical cista** of bronze and wood; wood restored. Cover engraved with warriors fighting. Feet with figures in relief, and handle formed by two figures of athletes carrying a dead body. *Præneste*.
- 4. **Cylindrical bronze cista**—Engraved with the Challenge of *Atalanta*. *Præneste*.
- 5. **Small cylindrical cista of bronze and osier basket**, basket restored. Cover, bas-relief representing *Gorgon* and fighting animals. Handle formed by two bacchic figures. *Præneste*.
- 6. **Cista of bronze and wood**—Cover engraved with *Nereids* and other sea divinities. Figures on feet and handle. *Præneste*. The wood of the casket is restored.
- 7. **Cylindrical bronze cista**—The Conflict between the *Centaurs* and *Lapithæ*. *Præneste*.
- 8. **Small cista of bronze and osier basket**, basket restored. Cover engraved with figures. Handle same as No. 5. *Præneste*.

- 9. **Cylindrical cista of bronze and wood**, wood restored. Cover engraved with a combat between foot soldiers and mounted warriors. Figured handle and feet. *Præneste*.
- 10. **Cylindrical bronze cista**, engraved with Bellerophon. *Præneste*.
11. **Cylindrical bronze cista**, engraved with women standing by a fountain. *Præneste*.
12. **Cylindrical bronze cista**, with engraved winged genius and other figures. Inscription in early Latin. *Præneste*.

TOILET ARTICLES FOUND IN THE CISTÆ OF PRÆNESTE.

- 13. **Bronze mirror**, engraved with Venus and two draped figures.
- 14. **Bronze mirror**, engraved with Prometheus and his wives. Latin inscription—METIO - CASIA - ACILA - Above the figures and on the left side of the mirror,
- CEISIA : LOVCILIA : FATA :
R · ET · IVNIO · SETIO
ATOS · RET ·
- 15. **Bronze mirror with ivory handle**. Morning, a female figure with four wings on her body and two on her feet. Two youths stand on either side.
- 16. **Bronze mirror**, engraved with four figures.
- 17. **Bronze mirror**, engraved with Orestes and Electra. Engraving same as a painted vase in the Naples Museum.
- 18. **Bronze mirror**, engraved with Bellerophon. Found in *cista* No. 10. Decorated with another episode of the same fable.
- 19. **Bronze mirror**, engraved with the Judgment of Paris. Names in Etruscan.

- 20. **Bronze mirror**—Representation of Perseus, accompanied by Minerva, stretching out his hand to take the eye from the Grææ. The names of the personages are written beside them in the Etruscan characters.
- 21. **Bronze mirror**, engraved with winged genius and two women.
- 22. **Bronze mirror**, engraved with group of figures executed in very fine style.
- 23. **Bronze mirror**, engraved with a veiled woman and a satyr.
- 24. **Bronze mirror**, engraved with winged genius playing upon the pipes and two women dancing.
- 25. **Mirror**, engraved with Minerva and three figures.
- 26. **Mirror**, engraved with two figures bathing and Etruscan names.
- 27. **Engraved bronze mirror**—Minerva and three figures.
- 28. **Bronze mirror**, engraved with four figures.
- 29. **Bronze mirror**, engraved with four figures.
- 30. **Engraved mirror**—Three women at their toilet.
- 31. **Bronze mirror**—Scene in a triclinium. Found in *cista* No. 1.
- 32. **Bronze mirror case**, in *repoussé* work—Ganymede carried away by Jupiter in the form of an eagle, in presence of his brothers and sister.
- 33. **Large bronze strigil** for the bath. Handle formed by two standing figures.
- 34. **Bronze strigil**, with handle formed by a standing figure.
- 35—41. **Plain bronze strigils.**
- 42. **Duck-shaped cedar rouge box.**
- 43. **Foot-shaped cedar rouge box.**

- 44. **Dove-shaped cedar rouge box.**
- 45. **Cedar rouge box**—Cover with fine head of Demeter in bas relief. It is a unique specimen of wood carving, preserved to us from this early period.
- 46. **Cedar comb**, carved and gilt ornaments in relief.
- 47. **Plain cedar comb.**
- 48. **Ivory comb.**
- 49. **Large sponge**, found in *cista* No. 1.
- 50. **Small sponge.**
- 51. **Child's leather sandals.**
- 52. **Dies of bone and soft stone**—Eight in bone and two in soft stone.
- 53. **Alabaster vase** for perfume. Found in *cista*, No. 1.
- 54. **Ivory and glass buttons; ivory and bronze bodkins; silver, bronze and ivory hair pins; boxes for cosmetics; bronze implements used to part the hair**:—with handles in form of rams' feet, legs and heads.
- 55. **Small flat pieces of ivory, engraved with Egyptian divinities and symbols.**
- 56. **Bronze depilatory instrument.**
- 57. **Seven pieces of bronze used as money** before coinage became customary. AES - RVDE found in the *cista*.

GREEK, ETRUSCAN AND ROMAN BRONZES.

- 58. **Mirror**—Neptune attacking Perseus with his trident, in the presence of Minerva and a winged genius. Names in Etruscan characters. *Etruria*.
- 59. **Cupid flying and singing**—Lovely Greek statuette found in *Thracia*.
- 60. **Etruscan priestess in adoration.** *Etruria*.
- 61. **Cupid fishing**—Græco-Roman statuette. *Rome*.

- 62. **A crowned female divinity** with flowers in her right hand. (Juno?) *Etruria*.
- 63. **Hercules killing the Næmean Lion.** *Rome*.
- 64. **Figure of a mounted Gaul.** *Rome*.
- 65. **Head of Atys**, found in the Neronian Harbor (*Porto d'Anzio*), near Rome.
- 66. **Bronze youthful heroic head**, in Ptolemaic style. *Central Italy*.
- 67. **A child wrapped in a cloth**, as if returning from the bath. *Rome*.
- 68. **Mars.** Archaic style. *Norcia*.
- 69. **Bust of a winged genius.** *Mantova*.
- 70. **Etruscan figure of Hercules.** *Norcia*.
- 71. **Figure of a winged Victory**—Handle of an Etrusco-Roman *patra*. *Chiusi*.
- 72. **Roman balance, with weight** in the form of a human head, and votive inscription to Mercury. *Rome*.
- 73. **Roman balance-weight**, bust of a satyr. *Naples*.
- 74. **Small figure of Minerva.** *Rome*.
- 75. **Three feet of a vase** in the form of sirens. Ancient Italo-Greek.
- 76. **Colander**—A bearded human head with a curious crown decorated with two lions and rabbits in repose. *Repoussé* work of the earliest Etruscan style. It is the only piece of bronze in the style of the early sculptures found at Cyprus by General Cesnola. *Necropolis of Capua*.
- 77. **Vase**—Handle decorated with palm leaves, rams' heads and lions in repose. Found with No. 76.
- 78. **Large iron axe**—Decorated with head of a lion and a ram in bronze at either extremity of the axe. Found with No. 76.

- 79. **Phœnician terra-cotta vase**, decorated with a figure of Astarte, chimeras and foliage. Ornamentation in brown and deep red on yellow ground. Found with No. 76. The existence of a purely Phœnician tomb in the Italo-Greek Necropolis of Capua is a fact of the highest importance to Archæologists.
- 80. **Etruscan augural staff of wood covered with bronze**—The top ornamented with a rude representation of the heads of two oxen. The wood is still visible, though the staff was found broken in many pieces. *Tarquinia, Etruria.*
- 81. **Three discs with concentric lines and raised patterns**—Found in the same tomb as the augural staff. *Tarquinia.*
- 82. **A fragment of a small figure bearing an Etruscan inscription.** *Etruria.*
- 83. **Figure of a priestess**—Oscan style. *Cassina.*
- 84. **A figure of a peculiar style**, perhaps Phœnician. It bears traces of enameling and minute decoration with copper wire.
- 85. **A set of ten early Christian candlesticks** found in the crypt of a church. VI Century. *Lombardy.*
- 86. **Bull of Italo-Grecian style**—Found at *Chiusi, Etruria.* It reminds us of certain types which we admire so much on the coins of *Thurium* in Lucania.

PERSONAL ORNAMENTS.

All the works of ancient jewelry can be divided into two essentially different kinds: ornaments for general use, and ornaments for funeral purposes. Both kinds of work, when belonging to the flourishing period of the goldsmith's art, were generally made of very pure gold, but were alloyed when belonging to certain early types of Eastern importation.

In ancient gold ornaments, whether of Greek or of Italian origin, our admiration of the precious metals employed is always exceeded by that which the excellence of the workmanship calls up. The ancient jewelers knew and used chemical and mechanical agents quite unknown to us, as they were able to separate and join pieces of gold scarcely perceptible to the naked eye. Their process of melting, soldering and wire-drawing remains equally a problem. When we consider the Greek and Etruscan granulated and filigree work in gold, even leaving aside the elegance of the forms and the skill shown in the chasing, we are obliged to confess that the ancients are greatly our superiors in this art.

The collection of Personal Ornaments described in the present Catalogue gives a clear idea of the origin, progress and decline of the goldsmith's art, from the pre-historic periods down to the Thirteenth Century of the Christian Era.

In the twenty cases exhibited to the public, in the Memorial Hall, we can read, as in a book, the long tale of the mysteries of the toilet of the Ancients.

The names in italics following the descriptions of the ornaments are the places where they were found.

CASE NO. 1.

BRONZE PRE-HISTORIC ORNAMENTS FROM PRÆNESTE.

1. **Square Ornament**, open work and rude decoration with animals and foliage.
2. **Large Bulla** with torque broken in three pieces.
3. **Two fragments of black clay vases** found in the tomb with the bronzes.
4. **Pendant** with loose *bulla*.
5. **Same as No. 4.**
6. **Fossil Cypræa** mounted in a bronze ring.
7. **Fossil Cypræa** with ring lost.
8. **Large Torque** in a perfect state of preservation.
9. **Necklace** with twelve *bullæ*.
10. **Large Bullæ**, decorated with four discs in relief.
11. **Two Bullæ** suspended on a hook.
12. **Two Cyprææ**, cast in bronze on a serpentine wire.
13. **Fossil Cypræa**, set in a bronze ring.
14. **Two Fossil Cyprææ.**

CASE NO. 2.

PRE-HISTORIC AMBER ORNAMENTS FROM PRÆNESTE.

1. **Very large fibula or clasp**, formed by six loose pieces of amber.
2. **Amulet** in form of the head of a man.
3. **Amulet** same as No. 2.
4. **Amulet** with full face of a man.
5. **Amulet** with lion's head.

6. **Amulet**—A monkey in repose. The monkey being an animal not indigenous to Italy, it is evident that the Necropolis of Præneste was used by Phœnician colonists.
7. **Two small bronze fibulæ.**
8. **Amulet**, Face of a female, Archaic Phœnician style.
8. **Amulet**, same as No. 8.
10. **Large necklace** with *Asthragalus* and nine *Bullæ*.
11. **Two silver fibulæ** of different forms.
12. **Fibula** with amber amulet.
13. **Silver double fibula.**
14. **Piece of amber**, archaic human figure in relief.
15. **Amulet**—A monkey, much damaged.

CASE No. 3.

VERY EARLY SILVER AND GLASS ORNAMENTS FOUND IN
TARQUINIA, ETRURIA.

1. **Scaraboid and beads** of iridescent glass, set in a fibula.
2. **Silver amulet** with Egyptian scarab of enameled blue vitreous paste.
3. **The same as No. 2**—Egyptian scarabs are occasionally found in Etruscan tombs.
4. **Figure of a Phœnician priestess**, in black basaltic lava.
5. **Head of a crowned woman**, in ivory with traces of coloring.
6. **Same as No. 5.**
7. **Necklace** in silver, with fourteen pendants in the shape of *Amphorce*.
8. **Silver necklace**, with three *bullæ*, beads and cylinders of glass.

9. **Large necklace**, having in the centre a *bulla* plated with gold, and ornamented with astrologic cross and other symbols in relief. The chain is formed by a series of glass, silver and amber cylinders. Hooks are at the ends of the necklace.
10. **Spindle** of glass and ivory.
11. **Very small votive vase** of black terra cotta, with an inscription in Etruscan characters.
12. **Small bulla** and bead in silver.
13. **Silver fibula**, with gold ornaments and remains of decomposed coral.
14. **The same as No. 13.**
15. **Eight silver bells** used to decorate the dress.

CASE No. 4.

PRIMITIVE ETRUSCAN AND PHENICIAN ORNAMENTS OF
UNCUPELLATED GOLD, ADORNED WITH GRANULATED
WORK. 700 B. C.

1. **Fibula**, with lion in repose in *repoussé* work modelled with great force. *Cervetri, Etruria.*
2. **Pair of ear-rings**, with pendant *modius*, or measure for corn. *Sardinia.*
3. **Amulet**—Bird with opened wings and a human head; bearing traces of enamel. *Sardinia.*
4. **Large rose-shaped ornament** with a bull's head in the centre, and beautiful granulated work. *Cyprus.*
5. **Pair of ear-rings** with Greek T. *Sardinia.*
6. **Two sirens with opened wings.** *Cervetri.*
7. **Two small bracelets** in very fine work, decorated with heads of animals. *Cervetri.*
8. **Large fibula**, with fine granulated work of the earliest Etruscan period. *Cervetri.*

9. **Vase** of beaten gold, in the shape known as *alabastron*, the ornamentation of which consists of tiers of zigzags or Vandykes. The pattern is evidently intended to imitate, in granulated work, the similarly shaped patterns of variegated glass of the Græco-Phœnician period. It is the only gold *alabastron* known. About 5 inches in height.
10. **Fibula**, covered with fine granulated work. *Chiusi*.
11. **Pair of ear-rings** with *navicelle*, falcons and pendant *modii*. *Sardinia*.
12. **Two amber amulets**, in the form of rams' heads. *Cervetri*.
13. **Necklace** formed by eleven cylindrical pieces of amber set in gold, with *bulla* and six pendants in the shape of anchors. *Cervetri*.

We read of such a necklace in the "Odyssey," where one of the characters tells how the crafty Phœnician merchantmen captured him when he was yet a child, and led him into slavery. The Phœnicians were leaving his native shores, and had taken everything on board their ships, except the little lad whom they intended to kidnap. At the last moment, one of the sailors entered the hall where the child's mother sat among her maidens, and brought to them a necklace of amber and gold. While they were examining and admiring the necklace, he signed to the child's Phœnician nurse, who bore him away to the ships of her countrymen.

14. **Two large ear-rings**, helix-shaped, with terminal ornaments like pyramids, covered with grains of gold. *Cyprus*.
15. **Chain with bulla**, in the form of a satyr's head decorated with granulated work. *Cervetri*.
16. **Elegant armilla bracelet**, formed by *tenia* of gold, plain and in open work, decorated with chimeras, crescents and discs in relief. *Cervetri*.
17. **Same as No. 16.** *Cervetri*.

- 18. **A bough-shaped bronze fibula.** *Cervetri*
- 19. **Bough-shaped gold fibula.**—Like No. 18.
- 20. **Pair of ear-rings**, with a *modius* pendant from each one. *Sardinia.*
- 21. **Large armilla**, or bracelet. Gold band, decorated with birds in relief and fine granulated work. *Cervetri.*

CASE NO. 5.

ETRUSCAN ORNAMENTS OF PURE CUPELLATED GOLD.
500—400 B. C.

- 1. **Large funeral ear-rings**, with winged Victories. *Bolzena.*
- 2. **Pair of saddle-shaped gold ear-rings** in fine granulated work. *Chiusi.*
- 3. **Pair of gold ear-rings.** Cornucopiæ with heads of lions.
- 4. **Pair of gold ear-rings** of hollow circular wire.
- 5. **Augural patera of alabaster**, shell-shaped. Inside are two recumbent figures of a man and a woman, and near them a Venerian *amphora*. Rich border of foliage in relief, and traces of coloring. *Chiusi.*
- 6. **Two helices** of gold for the hair. The early Etruscans gathered their hair into bunches and fastened these helices at little distances upon them, thus causing them to fall in straight positions over the chest and shoulders.
- 7. **Six styli and hair-pins** in ivory.
- 8. **Pair of gold saddle-shaped ear-rings** in fine granulated work. *Chiusi.*
- 9. **The same as No. 8**, smaller. *Chiusi*
- 10. **Same as No. 8**, but larger. *Chiusi.*

11. **Pair of gold ear-rings** for funeral use, of the shape of bunch of grapes. *Bolzena*.
12. **Pair of gold ear-rings**, saddle-shaped in *repoussé* work. *Volterra*.
13. **Pair of gold saddle-shaped ear-rings**, divided into twelve squares, with *antifixes* and discs in granulated work. *Cervetri*.
14. **Gold clasp**, with two sirens in *repoussé* work of archaic style. *Chiusi*.
15. **Saddle-shaped gold ear-ring** with ornaments in relief. *Chiusi*.
16. **Pair of gold navicella ear-rings** with *Antifixes*, and bunches of grapes in granulated work. *Volterra*.
17. **Pair of saddle-shaped gold ear-rings**, decorated with discs and flowers in granulated work. *Antifixes* and animals in repose. *Chiusi*.
18. **A pair of the same**, divided into eighteen squares, having granulated and plain discs. They are surmounted by *antifixes* in rope work. The sides are also finely decorated. *Chiusi*.
19. **Gold clasp**, formed by four acorns.
20. **Gold clasp**, formed by four closed lotus flowers of fine work.
21. **Pair of gold ear-rings** of hollow wire, with palmetti in *repoussé* work. *Bolzena*.
22. **Piece of gold leaf** with Greek characters.
23. **Pair of gold saddle-shaped ear-rings**, finely decorated. *Cervetri*.
24. **Gold clasp**, formed by four acorns.
25. **Very elegant amphora** in alabaster; found at *Chiusi*, with *patera* No. 5.

CASE No. 6.

ITALO-GREEK GOLD ORNAMENTS. 350 B. C.

1. **Two circular gold stands** for perfume vases. Decorated with human and equine heads in relief. Ground covered with granulated work. These stands indicate to us the use of the pointed *amphoræ*, in glass and rock crystal, etc. The *amphoræ* were placed upon stands, like the above, in the same manner as the Chinese place them at the present day. *Metapontum*.
2. **A cicada in onyx.** The Athenian women placed them in their hair, as a talisman against barrenness. *Tarentum*.
3. **Onyx cicada.** *Capua*.
4. **Very fine gold fibula**, bough-shaped, decorated with grains, flowers and winged *Chimeras*. *Cumæ*.
5. **Gold fibula** *nodus herculeus*. *Capua*.
6. **Pair of gold ear-rings** in the form of a helix, with floral ornamentation of admirable design at the middle of the bend, and each terminating in two lovely and refined female heads, in *repoussé* work. The four heads wear, themselves, ear-rings of this very peculiar shape. The same form occurs on the fine heads of divinities engraved on some of the coins of Magna-Græcia and Sicily. It is rather difficult to explain how the Grecian ladies could use such ear-rings, unless they took advantage of the ductility of the pure gold and pressed these spiral ear-rings against their classic ears. *Metapontum*.
7. **Remains of a textile fabric of pure gold**, found on the body of a woman in a tomb at Metapontum.
8. **Necklace of bone-shaped garnet**, mounted in pure gold, with clasp representing two gazelle heads. *Tarentum*.
9. **Pair of gold ear-rings** in the form of dolphins sacred to Venus. The rope work imitating the fins, eyes and other parts of the animal, is admirably expressed by

the simple technique of the goldsmith's art, instead of being the plastic result of engraving or chasing. *Tarentum*.

10. **Very large ear-ring of gold**, bough-shaped, decorated with flowers and grain in relief. Pendant in the form of a human head, in *repoussé* work, and three *amphoræ*.
11. **Gold scarab**—It is engraved with a seated female figure, holding a garland in her left hand, and a mirror in her right. On the ground the Greek word ΔΩΡΟΝ, or "gift." *Tarentum*.
12. **Ring of solid gold**, with eye-shaped tablet, on which is engraved a mounted figure, such as immediately recalls the coinage of *Tarentum*. *Tarentum*.
13. **Necklace of gold beads**, some of which are quite plain, while others are decorated with granulated and rope work. The beads alternate with full blown roses. Pendants in the form of *amphoræ*. The fastenings are decorated in the most elegant manner. *Metapontum*.
14. **Small amphora** of yellow blue and turquoise variegated glass. *Metapontum*.
15. **Necklace of glass beads**, blue and white, alternated with beads of gold. Seven pendant *bullæ* of the shape of different animals' heads. *Metapontum*.
16. **Small polygonal amphora**, of rock crystal. The handles are cut out of the piece. *Metapontum*.
17. **Onyx asthragalus**—Astragallæ were bones used in a game very similar to our modern game of "Jack stones."
18. **Solid gold bracelet**, in the form of a coiled snake. *Tarentum*.
19. **Same as No. 18.** *Tarentum*.
20. **Gold ear-ring**, in the shape of a dove.
21. **Gold ear-ring**, with a disc and dove.
22. **The same as No. 21**, smaller.
23. **Gold ear-ring**, with dove.

- ✓ 24. **Large rock crystal cicada.**
- ✓ 25. **Eight small fibulæ** of pure gold.
- ✓ 26. **Twenty-four gold stars.**
- ✓ 27. **Three pelta-shaped gold ornaments.**
- ✓ 28. **Crescent-shaped gold ornaments.**

All the small objects, from No. 25 to No. 28 inclusive, were found with the textile fabric, No. 7, in the same tomb at Metapontum. The holes in the ornaments cause us to infer that they were sewed upon some silk or light fabric which constituted the lower portion of a woman's dress, and which has since disappeared while fragments of the upper part, which was of gold, remain.

CASE NO. 7.

GOLD ETRUSCAN ORNAMENTS, WITH ENAMEL OF DIFFERENT COLORS. FOUND BY PRINCE TORLONIA IN THE FAMOUS ETRUSCAN EPOGIUM OF VULCI. 300 B. C.

- ✓ 1. **Clasp** without its gems, decorated with grains.
- ✓ 2. **Necklace** of beads of glass, beautifully mounted in gold. The fastening is formed by two rams' heads and a wheel with a garnet in the centre.
- ✓ 3. **Pair of ear-rings**, with Ethiopian heads cut in jacinths. The hair is formed by grains of gold, and the eyes are enameled.
- ✓ 4. **Oval ornament** of gold, having in the centre a small garnet cameo with human head, mounted with six garnets, and set in rope work.
- ✓ 5. **Small amphora**, with a garnet.
- ✓ 6. **Fragment of a necklace**—Seven cylinders of gold decorated with filigree work, alternating with six beads of turquoise and white vitreous paste.
- ✓ 7. **Monile** of gold, with beads of white and green glass alternating with knots and beads of granulated work. The fastening is formed by two butterflies in colored enamel. The butterfly, Psyche, was the emblem of the soul.

8. **Monile** of gold, with butterflies—in a better state of preservation.
9. **Gold Necklace**, with fastening formed by two lions' heads.
10. **Necklace**, formed by alternating links of gold and hard stone.
11. **Eight-petaled gold rose**, set in an elegant gold frame.
12. **Button of gold**, with small flowers in the centre and around the frame.
13. **Button**, with plain disc and small flowers.
14. **Four convex discs of gold**, unornamented.
15. **Pair of gold ear-rings**, with roses and pendants of chains and vases set with garnets.
16. **Pair of gold ear-rings**, with roses and pendants formed by green enameled parrots.
17. **Very rich gold ear-rings**, with enameled Centaur as a pendant.
18. **Pair of gold ear-rings**, with roses and pendants of green glass in the form of vases.
19. **Pair of gold ear-rings**, with roses and pendants in the form of Cupids.
20. **Pair of gold ear-rings**, with roses and white enameled cocks as pendants.
21. **Gold ear-ring**, with rose and a figure of Cupid as pendant.
22. **Large ear-ring**, with rose and inverted pyramid. Decoration of rope and granulated work.
23. **Pair of gold ear-rings**, with roses and large winged Victories as pendants.
24. **Ear-ring**, with disc and vase in granulated work as a pendant.

25. **Ear-ring** of different form.
26. **Gold ear-ring**, with large rose and figure of Cupid as a pendant.
27. **Two gold pendants for ear-rings**, representing Bacchantes in *repoussé* work.
28. **Pair of gold ear-rings**, with roses and small-winged Victories as pendants.
29. **Gold ear-ring**, with rose and a garnet vase as a pendant.
30. **Pair of gold ear-rings** of fine work, with chains and enameled cocks as pendants.
31. **Pair of gold ear-rings**, with flowers of green translucent enamel, and white enameled dogs as pendants. This is the only example of ancient translucent enamel known.
32. **Gold ear-ring**, with an ivory flower as a pendant.
33. **Pair of gold ear-rings**, with roses in granulated work, and white enameled cocks as pendants.
34. **Same as No. 33.**, with roses less ornamented.
35. **Small gold Cupid**, as pendant to an ear-ring.
The rarity of this class of enameled antique gold ornaments is such, that the British Museum at present possesses only a single specimen of them.

CASE No. 8.

GOLD ORNAMENTS OF THE PTOLEMAIC STYLE, FOUND IN SYRIA.

1. **Very large pair of gold ear-rings**, horn-shaped, formed by twisted wire terminating in heads of chimeras in *repoussé* work of the boldest Greek style.
2. **Pair of large ear-rings**, with pointed tablet having a plain sardonyx in the centre. Rich border of rope work and pendants in the form of *amphoræ*, decorated with vitreous paste and granulated work.

3. **Monile**, or gold chain, with clasp and hook decorated with heads of Medusa in *repoussé* work.
4. **Gold bracelet**, with clasp representing a temple with a figure of Isis, snakes and other Egyptian symbols. The band encircling the wrist is formed by open-work of beautiful style.
5. **Pair of gold ear-rings**, with vitreous paste and pendants formed by inverted pyramids.
6. **Monile**. Chain of gold with small links from which depends a gold bell with the following inscription.

TOI YHO COMTET

MACAIM INAI.

The inscription was intended as a charm, to keep the boy who wore this necklace from the mischievous influence of the Evil Eye (*Jettatura*). *Rome*.

7. **Gold hair pin**, surmounted by an acorn.
8. **Gold cornucopia-shaped ear-rings**, with heads of Bacchantes in *repoussé* work.
9. **Diadem**, formed by two branches of the vine bearing fruit. The leaves are in the most beautiful *repoussé* work, and the bunches of grapes are formed by ingeniously arranged small oriental pearls.
10. **Nodus herculeus**, or Herculean knot of Love which could not be severed. Fine rope work. Figure of Cupid in the centre.
11. **Discerniculum**, or pin used to part the hair. The pin is fastened to a chain and is decorated with a Corinthian capital, on which stands a figure of the Anadyomene Venus. Beautiful work of solid gold.
12. **Pair of ear-rings**, cornucopia-shaped, set with onyxes, plasmæ and spirited heads of chimeras.
13. **Cornucopia-shaped gold ear-ring**, set with garnet, onyx and plasma.
14. **Circular gold button**, with bust of Venus and figure of Cupid in bold *repoussé* work.

15. **Large gold circular button**—Centre of a *Zona* or girdle. Bust of Venus and figure of Cupid in *repoussé* work of fine Greek style.
16. **Large gold ear-ring**, cornucopia-shaped, with head of a monster, in granulated work, and set with emeralds, garnets and pearls. It has a chain which was used as a guard, in order that the wearer would not be in danger of losing it.
17. **Pair of gold ear-rings**, with heads of Bacchantes in *repoussé* work. Decorated with vitreous paste.
18. **Gold earring, navicella**. Decorated with fine scale work.
19. **Amulet**, formed by a fossil ammonite mounted in gold *Bulla*. Jupiter Ammon has his head adorned with rams' horns, as the leader and protector of the flock. Alexander the Great, Lysimachus, &c., were represented with the same attribute, and the ammonite was adopted as the emblem of Jupiter Ammon, and of the Kings of Macedonia and Egypt.
20. **Large gold armilla**. The clasp is formed by an Isiac vase having wings, decorated with garlands and plasmæ, and overflowing with fruit. Fine *repoussé* work. The band consists of a series of fruit and leaves connected by zones and braids of fine rope work. This is one of the most extraordinary pieces of ancient goldsmith's art of the Ptolemaic period that has descended to us.
21. **Silver bulla**, with a bust of Diana engraved on a chalcidony. The style of the cutting is very similar to that of the coins of Berenice.
22. **Gold ear-ring**, horn-shaped with a lion's head.

CASE No. 9.

ETRUSCO-ROMAN GOLD AND BRONZE ORNAMENTS.
100 B. C.

1. **Funeral diadem** of thin gold. Incisions in imitation of the shape of leaves.
2. **Small gold ear-ring** with a pearl. *Tarquinia*.

3. **Same as No. 2.** *Tarquinia.*
4. **Small gold tablet**, with Greek inscriptions.
5. **Pair of large gold ear-rings**—Horn-shaped. *Chiusi.*
6. **Bronze bracelet** plated with gold, in the shape of a coiled snake. *Chiusi.*
7. **Same as No. 6.** *Chiusi.*
8. **Pair of ear-rings**, with platane leaves and gold vases. Pendants of emerald. *Bolzena.*
9. **Gold ear-ring**—Coral beads and a small pearl. Rare specimen showing how coral was used by the ancients. *Capua.*
10. **Small funeral bracelet** of plain gold bands. *Tarquinia.*
11. **Solid gold bracelet** in the shape of a coiled snake. Finely chased head.
12. **Small gold bracelet**—Coiled two-headed viper. *Chiusi.*
13. **Female head** in terra cotta. *Capua.*
14. **Same as No. 13.** *Capua.*
15. **Pair of gold ear-rings**, in the shape of Herculean clubs. *Capua.*
16. **Diadem** of thin gold leaf, with elegant palm leaf in relief. *Islands of Greece.*
17. **Square ornament**, of bronze plated in gold decorated with gold flowers and animals in fine granulated work. *Chiusi.*
18. **Same as No. 17.** *Chiusi.*
19. **Same as No. 17**—Square divided into nine compartments. These three pieces are of very antique style, and of peculiar technique, and were probably part of a large *armilla*. *Chiusi.*
20. **Scarab** of vitreous paste mounted in gold.
21. **Ear-ring** with prismatic plasma.

22. **Ear-ring**, trident-shaped, with plasma and small pearl.
23. **Bronze bracelet** with two headed viper. *Rome.*
24. **Ear-ring** with fine plasma.
25. **Fragment of a necklace** of gold beads, with a small scarab set in gold, as a pendant in the centre. *Chiusi.*
26. **Gold jewel** set with a garnet and pendant in green vitreous paste.
27. **Three gold beads** with fine granulated Etruscan work, and several other fragments of a necklace. *Cervetri.*
28. **Gold pendant**, crescent-shaped with a pearl.
29. **A bas-relief amber**, representing Venus riding on a swan. *Chiusi.*
30. **Bronze fibula**, in the shape of a dolphin. *Cumæ.*
31. **Gold ear-ring** mounted with various gems and pendant vase-shaped. *Bolzena.*
32. **Gold ear-ring** of different pattern. *Bolzena.*
33. **Bronze fibula** with fixed ring. *Cumæ.*
34. **Terra-cotta mask** of a satyr. *Capua.*
35. **Roman gold ear-ring** (*crotolos*). *Rome.*
36. **Small tablet of terra-cotta** with a griffin. *Capua.*
37. **Same as No. 36.** *Capua.*
38. **Seven amulets** in mother-of-pearl and ivory, representing human figures and animals. Found in a vineyard near Pompeii. These mother-of-pearl ornaments are only found at Pompeii. The only specimens known are a few in the Naples Museum, and these in this collection. This rarity is due perhaps to the fragile nature of the materials.

CASE No. 10.

PERSONAL ORNAMENTS OF THE IMPERIAL EPOCH.

1. **Gold ear-ring** with three sapphires.
2. **Colored glass** representing the head of an empress.
3. **Gold ear-ring**, same as No. 1.
4. **Comic mask in bronze**.
5. **Fragment of an ear-ring** with an emerald.
6. **Circular striped agate**, engraved with a head of Medusa, in an antique setting as a clasp.
7. **Pair of ear-rings** with pendants of garnets and plasmæ.
8. **Bronze enameled disc** with a long Gnostic inscription on one side, and, on the other, a bust of a Fury with hair of snakes and dragons, surrounded by another Gnostic inscription. The inscriptions, according to the best interpretations, are exorcisms or invocations, against the gout.
9. **Pair of gold ear-rings**, with prismatic plasmæ and garnets.
10. **Gold necklace** with double chain. Clasp formed by two wheels in open-work.
11. **Two ivory hair-pins** with busts of women.
12. **Necklace** formed by sixteen prismatic plasmæ of emeralds in a natural state, with an elegant hook of gold.
13. **Small ornament** in the form of a flower, having in the centre a moon-stone surrounded by plasmæ and garnets.
14. **Gold necklace** with eleven uncut amethysts alternating with gold ornaments in the form of *Peltæ*, set with plasmæ. Roman.
15. **Necklace** with double chain set with ten natural crystals of plasmæ.

16. **Necklace**, with sapphires, amethysts, plasmæ and small blue glass cylinders alternated with elegant groups of leaves. Rich fastening.
17. **Hair-pin** of bone, with bust of a Roman Empress.
18. **Hair-pin** of bone, with a whistle to call the lady's slaves.
19. **Gold circular amulet** with lunar symbols, and the word AVE in relief.
20. **Small silver bulla**, with winged figure in relief.
21. **Bronze button**, enameled, and cameo with Gorgon's head.
22. **Bronze button**, larger.
23. **Small silver bulla** with figure in relief.
24. **Small silver bulla** with bust of young Hercules in relief.
25. **Hair-pin** in silver.

CASE NO. 12.

MUNDUS MULIEBRIS, OR TOILET CASE OF AN ANCIENT ROMAN LADY.

1. **Silver patera**, in the form of a shell with dolphins, trident, etc., in *repoussé* work with some gilding.
2. **Silver patera** with reeded edges.
3. **Silver bull**.
4. **Silver dog** in repose.
5. **Silver statuette**—Jupiter with thunderbolt.
6. **Silver figure of Anubis**.
7. **Silver gilt mask of Bacchus**.
8. **Silver statuette of Fortune**. "*Bonus eventus*."
9. **Silver female head**. These were probably the *penates* of the lady.

10. **Two small ornaments** of silver gilt with rosettes in the corners.
11. **Silver fibula.**
12. **Bronze boy**, seated body in form of an *asthragalus*.
13. **Ivory die.**
14. **Ivory box** for paint, with Cupids in relief.
15. **Four silver fibulæ.**
16. **Two silver discerniculi**, with small combs on the top.
17. **Two silver hair-pins.**
18. **Three small silver instruments**, used to break paint.
19. **Ivory comb.**
20. **Spoons, spatulæ, etc.**

CASE No. 11.

MUNDUS MULIEBRIS.

21. **Pair of silver strigils**, in their ring.
22. **Silver box** for cosmetics, with four compartments and lid.
23. **Silver mirror case.**
24. **Silver vase** for ointments.

MISCELLANEOUS OBJECTS.

25. **Silver Etruscan crown**, ornamented with birds, *palmette* and casques in relief.
26. **Handle of bucket.**
27. **Silver statuette of Jupiter.**

CASE No. 13.

ANCIENT COINS MOUNTED AS PERSONAL ORNAMENTS.

1. **Byzantine coin of bronze**, with silver setting.
2. **The same as No. 1**, larger.
3. **Large silver medallion** of Emperor Gratianus, mounted as a *bullæ* or *folæ*.

- ✓ 4. **Byzantine coin** set in silver as a *bullā*.
- ✓ 5. **Consular coin** (F. Rubria) reissued by Emperor Trajan.
Setting of gold.
- ✓ 6. **Gold coin of Theodosius**, mounted in gold as a *bullā*,
with a gold chain.
- ✓ 7. **Gold coin of Emperor Honorius**, set in gold as a
fibula.
- ✓ 8. **Large gold medallion of Emperor Honorius**, richly
mounted in gold as a *bullā* or *folera*.
- ✓ 9. **Gold Medallion of Galla Placidia**, richly mounted
in gold as a *bullā* or *folera*. These two great numis-
matic rarities were found at Cologne.
- ✓ 10. **Double stater of King Philip of Macedonia**, father
of Alexander the Great, mounted in gold.
- ✓ 11. **Gold barbaric ear-ring**, with pendant set with a rare
gold coin of Emperor Probus; reverse, Allocution.
- ✓ 12. **Large silver ring**, set with gold coin of Emperor
Marcus Aurelius.
- ✓ 13. **Large silver ring**, set with silver coin of Emperor
Hadrian.

CASE No. 14.

EARLY CHRISTIAN ORNAMENTS FROM THE CATACOMBS.

- ✓ 1. **Bronze oblong fibula**, enameled and with flowers on
a blue ground.
- ✓ 2. **Bronze ornament**, leaf-shaped.
- ✓ 3. **Silver disc**, part of a buckle; lion-headed man in relief.
A representation of an evil spirit. *Repoussé* work.
- ✓ 4. **Gold bracelet**, composed of four wires.
- ✓ 5. **Gold lid of a reliquary**, with Greek inscription in *niello*,
meaning that it contained a bone of a finger of St.
Stephen.

6. **Fragment of bottom of a Christian cup**, with letters in gold.


7. **The same as No. 6.**

8. **Gold ring**, with antique sardonyx, engraved. Inscription on the hoop:—EVGENIAS.

9. **Bronze ring**.—Disc with a tree in intaglio.

10. **Bronze dove.**

11. **Bottom of Christian glass cup**.—Lion in gold on a blue ground.

12. **Massive gold fibula**, with mark 

13. **Bronze disc, incised.** Lion above crescent, star and letters.

14. **Gold ring**.—Disc inscribed:—TAROTDOMEI.

15. **Bronze disc** suspended from a ring. Rude front face cut on disc.

16. **Bronze clasp** for military belt, with monogram and inscription in open work:—GEMELLIANVS.

17. **Oblong bone amulet**, with the monogram of Christ.



18. **Fragment of early Christian glass**.—Upper part, figures and letters in gold.

19. **Leaden disc**, with two figures in relief.

20. **Bronze fibula** in form of a bird.



21. **Bronze hasp**, inlaid with silver and *niello*.

22. **Bronze ornament**, inlaid with silver and *niello*.


23. **Bone fish.**

24. **Bronze disc**, with a lion's face in relief.

25. **Bronze ring**—Sacred monogram and fish.
 26. **Bronze ring**, with two figures rudely engraved.
 27. **Bronze ring**, with monogram.
 28. **Bronze ring**—Monogram of Christ.
 29. **Bronze leaf-shaped ornament**.
 30. **Bronze disc worn by a slave**.—On one side is the following inscription :

 TENE-ME-
 ET-REVOCA-ME-IN-
 FORO-MARTIS-AD
 MAXIMIANVM
 ANTIQVARIVM.

and on the other, the slave having been sold to another master, is the inscription :

TENE-ME-QVI
 AFVGI-ET-REVOCA
 ME-IN-CELMONTIO
 AD-DOMV-ELPIDIIVO
 BONOSO 

This very rare slave's tablet has been illustrated by Prof. De Rossi, of Rome. He tells us that, before Constantine, when a slave escaped from his master and was taken back to him, he had the right by law to brand him on his brow with a hot iron, in order that if he should escape a second time he would be able to easily recognize him. Constantine passed a law in which he said "that, as on the brow of man was the image of God, no man had a right to touch it; but, instead of that, he would rivet a torque around his neck with a tablet bearing his master's name and residence."

31. **Bronze object with sunk squares**, in one of which is red enamel.
 32. **Bone fish**.
 33. **Bronze theca**, to contain the Eucharist; red enamel.

CASE NO. 15.

PERSONAL ORNAMENTS OF THE PERIOD OF CHARLEMAGNE.

1. **Two crescent-shaped gold ornaments**, with colored enamel and gems.
2. **Pair of gold Carlovingian ear-rings**, with globes decorated with four flat garnets and large grains of gold.
3. **Pair of Carlovingian ear-rings**, with discs decorated with green glass and large grains of gold.
4. **Gold cross**, with ornaments in *repoussé* work. This cross was sewed upon the breast of the warrior's vest, as we can infer from the holes around the edges.
5. **Pair of gold ear-rings**, with polygons in open work.
6. **Large gold barbaric ear-ring**.—Inverted pyramid formed of globes.
7. **Fragment of a gold jewel**, with many gems and fine filigree work.
8. **Larger fragment**, same as No. 7.
9. **Gold Carlovingian ear-ring**, with a hemisphere decorated with a cross and green glass.
10. **Carlovingian ear-ring**, with a gold hemisphere.
11. **Gold Carlovingian ear-ring**, in the shape of a wheel, with rich decorations; setting in the centre without gem.
12. **Large gold fibula**, polygonal and with hole in the centre, through which to pass the pin. It is formed by an agglomeration of pearls and colored gems, which are kept in position by gold flowers on stems.
13. **Large gold Carlovingian ear-rings**, with discs decorated with garnets, pearls and geometric ornaments. The discs are fixed in circles which are also decorated with gems, and have pearls as pendants. The under sides of the discs are decorated with ornaments of gold wire work.

14. **Solid gold ear-ring**, with circle and a vase which was originally decorated with pearls, only one of which remains.
15. **Gold Carolingian hair-pin**.—Hemisphere decorated with plasmæ and garnets.
16. **Gold Carolingian ear-ring**, same as No. 2.
17. **Gold necklace**.—Chain with ten oak leaves as pendants.
18. **Fragment of an ear-ring**, with geometric decorations in colored glass.
19. **Oval medallion** of solid gold, engraved with a figure of a saint in adoration. On either side of the saint a Greek cross, and on the ground a basket and a cup.
20. **Gold triangular fibula**, set with precious stones.
21. **Bronze fibula**, in the form of an arc of a circle, bearing the inscription:—TANILLAI-VIVAT. The ends of the arc are decorated with lions' heads.
22. **Bronze cross**, with three doves on the arms, and blue vitreous paste in the centre.
23. **Bronze fibula**, in the shape of a dove.
24. **Circular small bronze fibula**.
25. **Fragment of a gold ornament**.

CASE No. 16.

LOMBARD GOLD ORNAMENTS, 800 A. D.

1. **Two terminal gold decorations of belts** with geometrical figures.
2. **Large gold ornament** in *repoussé* work, with a cross having on either side two peacocks; below, two large birds on either side of a *fleur de lis*. The work is rude and resembles some of the marble sculpture of the eighth century.
3. **Two terminal decorations** in gold, like No. 1.

4. **Two lions in gold** *repoussé* work, in the style of No. 2.
5. **Gold plaque**, to be riveted on a leather belt, with *cloisonné* decoration.
6. **Two terminal gold ornaments** for belts.
7. **Two gold saddle-shaped ornaments**, decorated with wire work; nail cases which were sewn on the ends of the fingers of the gloves to protect the wearer's long nails from injury. The Chinese still use articles for the same purpose.
8. **Two cross-shaped ornaments**, to be riveted on leather, with rude engravings.
9. **Shield-shaped ornament**, with *cloisonné* decoration, to be riveted on leather.
10. **Very large terminal ornament**, for a leather belt, decorated with geometric *cloisonné* work.
11. **Two similar ornaments**, with rivets, to be fixed on a leather belt, with *cloisonné* decoration.
12. **Four gold ornaments**, in the same style, but smaller.
13. **Gold plaque**, with letter V rudely engraved.
14. **Two gold ornaments**, like No. 11, but smaller.
15. **Crescent-shaped gold ornament**, to be fixed on leather.
16. **Solid gold buckle**.—Setting without the gem.
17. **Solid gold buckle**, set with a flat garnet and a setting for another gem which is lost.
18. **Leaf of gold**, with a frame.

All the above described ornaments were found in the same tomb and were the decorations of a Lombard chief.

CASE No. 17

Contains thirty-eight bronze and silver military decorations, clasps, fibulæ, etc. Used by the Crusaders, 1000-1100 A. D.

CASE No. 18

Contains forty-two bronze, silver and ivory military buckles. Used by the Crusaders, 1100-1300 A. D.

CASE No. 19

Contains twenty-nine clasps for belts. 1300-1400 A. D.

CASE No. 20

Contains thirty-one decorations, orders, clasps, fibulæ, etc. 1300-1400 A. D.

CASE No. — 21

CONTAINING GREEK, ETRUSCAN AND ROMAN IVORIES.

- ✓ 1. Face of Gorgon, with traces of coloring. *Capua*
- ✓ 2. Same as No. 1. *Capua*.
- ✓ 3. Small tablet with engraved ornaments.
- ✓ 4. Same as No. 3.
- ✓ 5. Very spirited tiger's head.
- ✓ 6. Ornament of a curule chair, representing a rude lion. *Chiusi*.
- ✓ 7. Same as No. 6. *Chiusi*.
- ✓ 8. Ivory bodkin.
- ✓ 9. Ivory spoon.
- ✓ 10. Handle of a knife, representing a gladiator in complete armor, fighting.
- ✓ 11. Figure of a child holding a goose.
- ✓ 12. Hilt of a sword, with two figures in bas-relief. *Chiusi*.

- ✓13. **Bust of Hercules.**
- ✓14. **Tessera**, accompanying an invitation to dinner, in the form of a roasted chicken. XVIII H. The inscription signifies the place at the table which the person was to occupy.
- 15. **Bronze file** with ivory handle. Roman.
- 16. **Small ivory spoon.**
- 17. **An implement of ivory** to spread wax on writing tablet.
- 18. **Ivory bobbin.**
- 19. **Fragment of an ivory comb**, with bas-relief representing peacocks and a vase.
- 20. **Human head**, in ivory.
- 21. **Small erma**, surmounted by a human bust.
- 22. **Group of two figures**, perhaps Venus and Adonis.
- 23. **Circular tessera**, or card of admission, with youthful head in relief.
- 24. **Amulet**—Tooth of a boar.
- 25. **Tessera** for the amphitheatre. Inscription:—SALVILICINI-SP-ID-APR-C-NLM-BI.
- 26. **An ivory die.**
- 27. **Ivory tessera**:—ARGVTE-XV.
- 28. **Ivory tessera**:—VAPIO-VIII-A.
- 29. **Ivory die.**
- 30. **Ivory tessera**:—CAPVTO-MEMMI-SPECT-C-N-DOMIT-C-CAS-MEN-NOVE.
- 31. **Ivory tessera**:—HERACLIDA-LOLLI-SP-K-FEB-D-SIL-L-MVR.
- 32. **Ivory tessera**:—M-TVL-C-ANT-SPA-D-XIV-K-SEX.

- 33. **Handle of a small knife**, representing a chimera.
- 34. **Fighting-cock**.
- 35. **Circular tessera**.—XII.
- 36. **Lion in bas relief**, with traces of coloring and gilding.
Early Etruscan. *Tarquīnia*.
- 37. **Amulet**.—Boar's tooth, with Egyptian figures and symbols in relief.
- 38. **Upper part of the musical instrument called tibia**, of ivory and bronze. This instrument marks the progress in the musical science, as *tibiæ* in the Museum of Naples and the British Museum have holes only for the tones, while this one has holes for both tones and semi-tones. Found at *Aquila*.

GEMS.

COLLECTION OF ENGRAVED GEMS, ASSYRIAN CYLINDERS FROM NINEVEH AND PERSEPOLIS, PHœNICIAN, ETRUSCAN AND GREEK SCARABS, AMULETS, ANNULAR GEMS AND CAMEOS, SHOWING THE HISTORY OF THE GLYPTIC ART FROM ITS EARLIEST MANIFESTATIONS DOWN TO THE FIFTH CENTURY OF CHRIST.

The names in italics following the descriptions of the gems are the places where they were found.

CYLINDERS, SCARABS, INTAGLIOS, ETC.

1. **Large Assyrian cylinder of black agate**.—Men and bulls.
2. **Assyrian cylinder of black agate**.—Various animals, men and inscription in cuneiform characters.
3. **Assyrian cylinder of plasma**.—Winged lion with man's head and a king.
4. **Assyrian cylinder of red opaque agate**.—Four-winged divinity and animals.

5. **Assyrian cylinder of chalcedony.**—Mounted warrior fighting with lion.
6. **Assyrian seal of chalcedony.**—King before altar. Characters.
7. **Carnelian intaglio.**—Egypto-Phoenician figures; between them a candelabra. *Avellino*, in South Italy.
8. **Carnelian scarab.**—Phoenician king smiting an enemy; tablet.
9. **Carnelian scarab.**—Man fighting a large bird. *Cervetri*.
10. **Carnelian scarab.**—Figure seated on a lotus flower between two winged figures. *Cervetri*.
11. **Fragment of a chalcedony Assyrian seal.**—Man smiting a gazelle.
12. **Carnelian amulet.**—Four winged Harpies.
13. **Burnt agate scaraboid.**—Wolf; above, Egyptian symbol.
14. **Burnt agate scaraboid.**—Tiger looking back.
15. **Burnt agate scaraboid.**—Gryphon.
16. **Burnt agate scaraboid.**—Two quails facing each other.
17. **Chalcedony scaraboid.**—Winged bull running to right.
18. **Rock crystal scarab.**—Seated sphinx. *Chiusi*.
19. **Carnelian scarab.**—Two suckling calves among reeds. Found near *Paestum*.
20. **Onyx scarab.**—Man fighting with lion.
21. **Banded onyx scarab.**—Wounded warrior. *Chiusi*.
22. **Onyx scarab.**—Minerva (?) inscribed VNI. *Chiusi*.
23. **Burnt agate scarab.**—Wounded warrior. *Chiusi*.
24. **Carnelian scarab.**—Actæon at fountain. Inscription :
ATAIVN. *Chiusi*.

25. **Carnelian scarab.**—Warrior decapitating a fallen figure. *Chiusi.*
26. **Carnelian Phœnician amulet.**—Stag looking back.
27. **Carnelian scarab.**—Man ; before him, a tree and thorn.
28. **Carnelian scarab.**—Kneeling warrior.—*Cervetri.*
29. **Carnelian scarab.**—Vulture swooping down upon snake. *Chiusi.*
30. **Carnelian scarab.**—Same subject. *Chiusi.*
31. **Carnelian scarab.**—Ajax seizing Cassandra. *Corneto.*
32. **Carnelian scarab.**—Hercules at fountain. *Chiusi.*
33. **Sapphirine agate scarab.**—Lioness walking to right. *Constantinople.*
34. **Banded onyx scarab.**—Winged Victory before a palm. *Corneto.*
35. **Chalcedony scarab.**—Male figure with bow, kneeling. Inscription : LAI. *Chiusi.*
36. **Carnelian scarab.**—Hercules, while carrying the tripod from Delphi, interrupted by Apollo. *Cetona.*
37. **Carnelian scarab.**—Winged Typhon. *Corneto.*
38. **Carnelian scarab.**—Horseman to right. *Chiusi.*
39. **Carnelian scarab.**—Mercury. *Chiusi.*
40. **Banded onyx scarab,** in its original gold setting.—Prometheus with vulture gnawing his liver. *Chiusi.*
41. **Carnelian scarab.**—Eros seated with bow in his hands.
42. **Carnelian scarab.**—Three headed horse. *Apulia.*
43. **Carnelian scaraboid.**—Stag browsing. *Chiusi.*
44. **Carnelian scarab.**—Overset biga. *Chiusi.*
45. **Hematite cylinder.**—Bacchic orgies. Two satyrs and a Bacchante.

46. **Garnet asthragalus.**—Eagle and, above, inscription :—
KAKV. *Rome.*
47. **Black agate intaglio.**—Male bust. Inscription :—
F-FAITINI-ΣΕΠΤΙΜΙΑ. *Rome.*
48. **Onyx intaglio of two layers.**—Head of Nero. *Rome.*
49. **Red jasper intaglio, fragmentary.**—Portrait of a king.
Rome.
50. **Burnt Carnelian.**—Julia Domna. *Rome.*
51. **Amethyst intaglio.**—Figure covered with Gnostic inscriptions. *Rome.*
52. **Emerald intaglio.**—Nereid on a sea bull. *Rome.*
53. **Green and white jasper intaglio.**—Sea monster.
Rome.
54. **Carnelian amulet.**—Obverse, three Fates and a child; reverse, Æsculapius feeding the serpent Telesphorus.
Rome.
55. **Onyx intaglio of two layers.**—Male and female figures with joined hands.
56. **Black jasper intaglio.**—Thetis carrying armour, riding on a triton.
57. **Sardonyx intaglio.**—Female feeding a serpent.
58. **Lapis-lazuli intaglio.**—Mercury with hand raised to lips, moving to left.
59. **Red jasper intaglio.**—Young satyr seated, milking a goat.
60. **Red jasper intaglio.**—Two imperial portraits facing each other.
61. **Red jasper intaglio.**—Two imperial portrait heads, one of them a female.
62. **Banded onyx intaglio.**—Melanippus decapitated.
63. **Red jasper intaglio.**—Ship under sail. *Rome.*

64. **Red jasper intaglio.**—Bacchus with panther. Inscription: C—CRAECAN—V—R—.
65. **Onyx of three layers.**—Grillus, mask and bird. *Rome.*
66. **Chalcedony with inscription:**—IVLIAACATHAETVC—HAE—above a small figure of Venus. *Rome.*
67. **Carnelian intaglio with inscription:**—
- VΣTPANΣ
ANIKHTON
ATOMOLOOT
OVAIΘO

INTAGLIOS.

FIRST TRAY.

- 1. **Transparent white agate.**—Ram and three stars.
- 2. **Chrysolite.**—Female head with hair bound in *opisthosplendone*.
- 3. **Sardonyx flat cameo.**—Bust of satyr. *Rome.*
- 4. **Sardonyx intaglio.**—Altar on which are sculptured two figures. *Rome.*
- 5. **Carnelian intaglio.**—Portraits of Cæsar and Augustus in profile to right.
- 6. **Chalcedony intaglio.**—Male figure seated before the statue of a deity. *Etruria.*
- 7. **Sardonyx intaglio.**—Scene from the circus. *Rome.*
- 8. **Beryl intaglio.**—Mars moving to left.
- 9. **Sardonyx intaglio.**—Dædalus making a wing, inscribed C. A.
10. **Carnelian intaglio.**—Danæ receiving shower from Zeus who sits above. *Rome.*

- 11. **Sardonyx intaglio.**—Two children before a *stela*.
- 12. **Banded oriental onyx intaglio.**—Wounded warrior plucking arrow from foot. *Chiusi*.
- 13. **Sardonyx intaglio.**—Two imperial portraits, male and female, facing each other. *Rome*.
- 14. **Carnelian intaglio.**—Man carrying a grasshopper.
- 15. **Carnelian intaglio.**—Bust of crowned Apollo with lyre. *Rome*.
- 16. **Transparent agate intaglio.**—Bust of a Bacchante.
- 17. **Banded agate intaglio.**—Winged and draped figure of Nemesis. *Chiusi*.
- 18. **Sardonyx intaglio.**—Bacchus resting on *thyrsus* with panther at his feet.
- 19. **Carnelian intaglio.**—Mænad (Agane) with head of Pentheus.
- 20. **Garnet intaglio.**—Mercury holding caduceus and horn of plenty. *Alexandria*.
- 21. **Carnelian intaglio**, cut scarab.—Ajax carrying body of Patroclus. *Chiusi*.
- 22. **Onyx intaglio.**—Mercury running to left.
- 23. **Carnelian intaglio.**—Minerva holding double flute.
- 24. **Transparent agate.**—Two scenic masks. *Rome*.
- 25. **Dark agate intaglio.**—Saturn with knife in left hand and holding something to his mouth with right.
- 26. **Carnelian intaglio.**—Head of Medusa *moribonda*. *Rome*.
- 27. **Plasma intaglio.**—Bacchus standing leaning on *thyrsus*.
- 28. **Carnelian intaglio.**—Venus bathing.
- 29. **Agate intaglio.**—Muse with lyre leaning against a cypress.

- 30. **Carnelian intaglio.**—Roman male head and, below it, a boar's head.
- 31. **Garnet intaglio.**—Seated male figure holding a *patera*.
- 32. **Sardonyx intaglio.**—Warrior with ram at his feet, standing before a *cippus*, around which a serpent is coiled, and several birds in the top.
- 33. **Sardonyx intaglio.**—Apollo of Miletus holding a fawn. Inscribed M^r. *Naples*.
- 34. **Carnelian intaglio cut scarab.**—Two figures leading a third as prisoner to the left.
- 35. **Carnelian intaglio.**—Eagle standing on thunderbolt. *Rome*.
- 36. **Onyx intaglio.**—Ass feeding. *Rome*.
- 37. **Topaz intaglio.**—Bacchus seated with panther. Late Roman. *Rome*.
- 38. **Agate intaglio.**—Horse stepping to left. *Rome*.
- 39. **Sardonyx intaglio.**—Horse to the left with a palm branch. Inscription: F. A. *Rome*.
- 40. **Carnelian intaglio.**—Bust of Mercury, inscribed:—
ΑΜΑΔΑΝΤΟΣ.
- 41. **Sardonyx intaglio.**—Mercury kneeling, holding caduceus and purse. *Rome*.
- 42. **Carnelian intaglio.**—Fallen Orthryades warrior with torso and shield at his side.
- 43. **Onyx of two layers.**—Female bust. *Rome*.
- 44. **Amethyst intaglio.**—Minerva armed moving to the right. *Rome*.
- 45. **Sardonyx intaglio.**—Youthful male figure with mantle of skin hanging from his shoulder, resting on a spear.
- 46. **Brown agate.**—Indian Bacchus. *Rome*.
- 47. **Onyx of two layers.**—Head of young Hercules.

- ~~48.~~ **Onyx.**—Male figure arming a boy.

SECOND TRAY.

- ~~49.~~ **Amethyst intaglio.**—Female bust.
- ~~50.~~ **Carnelian set in bronze.**—Bellerophon and Chimera.
Cervetri.
- ~~51.~~ **Carnelian intaglio.**—Winged Minerva holding rudder and ears of grain. *Rome.*
- ~~52.~~ **Carnelian intaglio.**—Bust of Livia as Abundantia.
Rome.
- ~~53.~~ **Carnelian intaglio.**—Same as No. 51. *Rome.*
- ~~54.~~ **Carnelian intaglio cut scarab.**—Armed god moving to left; at his feet is a fallen figure.
- ~~55.~~ **Carnelian intaglio.**—Imperial bust—Abundantia.
- ~~56.~~ **Onyx intaglio.**—Winged genius standing on a globe holding a *thyrsus*. *Rome.*
- ~~57.~~ **Burnt Carnelian.**—Portrait of a young female.
- ~~58.~~ **Sardonyx intaglio.**—Prometheus making man.
- ~~59.~~ **Onyx intaglio cut scarab.**—Warrior stooping. *Corneto.*
- ~~60.~~ **Sardonyx intaglio.**—Man seated on a rock, and Cupid shooting at him from under a tree. *Rome.*
- ~~61.~~ **Agate intaglio cut scarab.**—Man stooping towards a dog.
- ~~62.~~ **Sardonyx intaglio without ground.**—Portrait of a female facing to right. *Rome.*
- ~~63.~~ **Carnelian intaglio.**—Cupid playing the lyre.
- ~~64.~~ **Sardonyx intaglio.**—Bacchus on *terminus*. *Rome.*
- ~~65.~~ **Sardonyx intaglio.**—Three Cupids in a boat and an eagle in the air. *Rome.*

66. **Sardonyx intaglio.**—Imperial female portrait—(Antonia?) *Rome.*
67. **Sardonyx intaglio.**—Head of Bacchante :—L-MARCI-HVLA. *Rome.*
68. **Sardonyx intaglio.**—Female head. Inscription :—ΙΑΛΟΣ.
69. **Amethyst intaglio.**—Comic actor seated. *Rome.*
70. **Sardonyx intaglio.**—Mænad followed by a satyr holding a *cottabos*.
71. **Sardonyx intaglio.**—Antinous (?) ; youthful bust on which is inscribed AVCTAS.
72. **Dark sardonyx intaglio.**—Ulysses and dog seated. Border of rope work. *Rome.*
73. **Sardonyx intaglio.**—Shepherd with dog. *Rome.*
74. **Sardonyx intaglio.**—Two Cupids plucking fruit.
75. **Garnet intaglio.**—Eros with butterfly. *Capua.*
76. **Sardonyx intaglio.**—Bust of Antoninus Pius as Esculapius.
77. **Chalcedony intaglio.**—Venus seated balancing a rod while Cupid flies before her. *Sicily.*
78. **Carnelian intaglio.**—Head of Medusa in profile. *Rome.*
79. **Transparent agate.**—Venus Anadyomene. *Rome.*
80. **Sardonyx intaglio.**—Man seated with wine skin before him.
81. **Garnet intaglio.**—Portrait of Livia in profile.
82. **Banded agate.**—Cupid spearing a crab with a trident. *Rome.*
83. **Topaz intaglio.**—Diana ; in the field, L. B. and star. *Rome.*
84. **Carnelian intaglio.**—Adonis seated before Venus, and, above them, Cupid. *Sicily.*

- ✓ 85. **Amethyst intaglio.**—Head of Paris. *Rome.*
- ✓ 86. **Jacinth relief.**—Portrait, male head, front view.
- ✓ 87. **Amethyst intaglio.**—Portrait of one of the Antonines. *Rome.*
- ✓ 88. **Carnelian intaglio.**—Female standing before a seated old man. *Naples.*
- ✓ 89. **Yellow agate.**—Wounded warrior. Inscription TVTE. *Rome.*
- ✓ 90. **Sardonyx intaglio.**—Ulysses seated, *stela* and dog. *Rome.*
- ✓ 91. **Sardonyx intaglio.**—Youth seated, holding an open casket inscribed EVEIP. *Chiusi.*
- ✓ 92. **Sardonyx intaglio.**—Hippocampus facing to left. *Rome.*
- ✓ 93. **Sardonyx intaglio.**—Two shepherds, goat, tree and bird. *Rome.*
- ✓ 94. **Banded agate intaglio.**—Scene from the circus. *Rome.*
- ✓ 95. **Sardonyx intaglio.**—Horse galloping over a fallen figure, and a thunderbolt above. *Rome.*
- ✓ 96. **Banded agate intaglio.**—Attendant of Cadmus at a fountain. *Rome.*
- ✓ 97. **Sardonyx intaglio.**—Head of Medusa. *Rome.*

THIRD TRAY.

- ✓ 98. **Amethyst intaglio.**—Female imperial head, cornucopia, sun and star.
- ✓ 99. **Sardonyx intaglio.**—Boy exciting two cocks to fight. *Rome.*
- ✓ 100. **Transparent agate intaglio.**—Satyr carrying a female satyr on shoulders. *Rome.*

101. **Fragment of a sardonyx intaglio.**—Head of Athena Nike. *Rome.*
102. **Sardonyx intaglio.**—Dancing satyr. *Rome.*
103. **Sardonyx intaglio.**—Cupid leaning on a staff around which a serpent is coiled. *Rome.*
104. **Amethyst intaglio.**—Head of Pertinax in profile. *Rome.*
105. **Sardonyx intaglio.**—Mars descending to Rhea Silvia. *Rome.*
106. **Rock crystal intaglio.**—Hercules standing with club. *Rome.*
107. **Sardonyx intaglio.**—Ganymedes borne away by an eagle.
108. **Beryl intaglio.**—Portrait of Julia Paula.
109. **Sardonyx intaglio.**—Minerva, armed, moving to right. *Capua.*
110. **Oriental amethyst intaglio.**—Portrait of Young Augustus. Signed AVCIPOV. *Rocca Secca, near Monte Cassino.*
111. **Sardonyx intaglio.**—Horse with rider carrying a palm branch. *Rome.*
112. **Sardonyx intaglio.**—Seated figure of Ceres (?).
113. **Rock crystal intaglio.**—Head of Claudius in profile. *Rome.*
114. **Sardonyx intaglio.**—Attendant of Cadmus at fountain, ADΘA. *Chiusi.*
115. **Amethyst intaglio.**—Agane with head of Antheus taking refuge at an altar; before her a young satyr. *Rome.*
116. **Sardonyx relief.**—Head of Diocletian to right, in profile. *Rome.*

117. **Plasma intaglio.**—Hebe with *patera* standing under a tree. *Rome.*

118. **Oriental amethyst intaglio.**—Youthful head, wearing a diadem.

119. **Plasma intaglio.**—Head of emperor to left, in profile. *Rome.*

120. **Sardonyx relief.**—Veiled female head, facing left.

121. **Amethyst intaglio.**—Mounted warrior. *Rome.*

122. **Sardonyx intaglio cut scarab.**—Warrior and female figure holding a sword and standing facing each other. *Chiusi.*

123. **Sardonyx intaglio.**—Head of Alexander; below, head of Bucephalus. *Rome.*

124. **Sardonyx intaglio.**—Three warriors marching to right. The three Horatii going to the combat. *Rome.*

125. **Sardonyx intaglio.**—Bust of Apollo to right. *Rome.*

126. **Sardonyx intaglio.**—Minerva erecting a trophy
Rome.

127. **Sardonyx intaglio.**—Bust of Hadrian. Signed
ΑΣΤΑΣΙΟΥ. *Præneste.*

128. **Sardonyx intaglio.**—Head of Medusa in profile.
Naples.

129. **Sardonyx intaglio.**—Neptune with trident resting his foot on a rock.

130. **Plasma intaglio.**—Imperial male portrait to right. Caracalla(?) v. v. c. in field. *Rome.*

131. **Transparent sardonyx intaglio.**—Male portrait, inscribed M. MA. N.

132. **Sardonyx intaglio.**—Hercules with dead boar and lion's skin. Surface repolished. *Rome.*

133. **Sardonyx intaglio.**—Male portrait inscribed ΔΑΡ(?).
Rome.

134. **Garnet intaglio.**—Female imperial portrait inscribed
SESI. *Rome.*
135. **Carnelian intaglio.**—Old man seated before a *cippus*
on which is a mask.
136. **Rock crystal intaglio tablet.**—Two lions attacking
a dragon. Persian of the Sixth Century. This re-
markable piece of oriental work is cut in the rock
crystal and filled up with gold.

ANCIENT CAMEOS.

1. **Agate of two layers**—Ariadne and two satyrs. *Sicily.*
2. **Fragment of onyx cup with relief on outside**—
Forepart of a centaur and Lapith, with whom he is
fighting. *Rome.*
3. **Agate of two layers**—Triumphal procession of Ves-
pasian. *Rome.*
4. **Fragment of onyx cup**—Muse with lyre. *Rome.*
5. **Fragment of white and green jasper**, with remains
of human foot.
6. **Onyx of three layers**—Head of philosopher in pro-
file. *Rome.*
7. **Onyx of two layers**—Head of Medusa. *Rome.*
8. **Onyx of two layers**—Head of Lais of Corinth in profile.
9. **Onyx of two layers**—Head of Empress Julia Pia.
Rome.
10. **Onyx of three layers**—Bust of Galba, facing to right.
11. **Onyx of two layers**—Head of Tiberius, to right.
Rome.
12. **Onyx of three layers**—Aurora driving *biga*, to right.
13. **White agate**, fragment. Imperial head, to right.
14. **Onyx of two layers**—Head of an old man.
15. **Onyx of two layers**—Female imperial bust, to left.
Rome.

16. **Onyx of three layers**—Female head, to left. *Capua.*
17. **Onyx of two layers**—Scene of Bacchic mysteries.
18. **Onyx of two layers**—Dancing Mœnad. *Rome.*
19. **Chalcedony**—Fragment of a large cameo. Wing.
Rome.
20. **Red agate**—Imperial female bust. *Rome.*
21. **Green and yellow jasper**—Head of an Empress.
Rome.
22. **Amethyst**—Bust of a child. *Rome.*
23. **Blue paste**—Bust of Caligula. *Rome.*
24. **Agate of two layers**—Head of Vulcan to right.
Rome.
25. **Agate of three layers**—Bust of Apollo to right.
26. **Agate of three layers**—Sphinx seated to right.
27. **Agate of two layers**—Two kneeling male figures holding a hare; on the right stands a female figure.
28. **Agate of three layers**—Bust of Antonine to right.
Naples.
29. **Burnt agate**—Consular bust with head to right. *Rome.*
30. **Onyx of three layers**—Two imperial heads in profile to right.
31. **Amethyst**—On one side a fish; reverse, VALERIE.
Early Christian. *Rome.*
32. **Onyx of three layers**—Mœnad with vase and torch moving to right.
33. **Onyx of three layers**—Comic mask, in profile to right. *Rome.*
34. **Fragment of an agate of two layers**—Two Cupids.
Rome.
35. **Onyx of four layers**—Head of crowned youth, to right. *Rome.*
36. **Agate of two layers**—Isis seated on the throne with child at breast. *Rome.*

37. **Agate of two layers**—Comic scene, three females and one male figure. *Rome.*
38. **Onyx of two layers**—Venus returning from bath. *Rome.*
39. **Onyx of three layers**—Bust of Africa, to right.
40. **Onyx of three layers**—Female figure seated before terminus with figure of Bacchus.
41. **Onyx of two layers**—Portrait bust, Ptolemaic style, to right. *Rome.*
42. **Agate of four layers**—Satiric figure of an actor addressing a poet (?).
43. **Red agate**—Veiled female head in high relief, to left.
44. **Plasma**—Head of child.
45. **Agate of two layers**—Two Cupids playing with dog. *Rome.*
46. **Onyx of three layers**—Man carrying game thrown over his shoulders. *Rome.*
47. **White agate**—Psyche seated on Rocks before Cupid. *Rome.*
48. **Amethyst**—Veiled female imperial head.
49. **Agate of four layers**—Bust of Minerva, to right.
50. **Agate of two layers**—Head of Jupiter surrounded by attributes. *Rome.*
51. **Reddish agate**—Bust of Cupid. *Naples.*
52. **White agate**—Bust of Minerva and Apollo to right.
53. **Sardonyx**—Head of Julius Cæsar crowned with laurel, to left, in the ancient gold setting. *Rome.*
54. **Agate of two layers**—Phrixus sacrificing ram, to left.
55. **Onyx of two layers**—Three-quarter face of Medusa. *Rome.*
56. **Onyx of three layers**—Seated figure of philosopher, to right. *Rome.*

57. **Onyx of three layers**—Youthful head crowned with laurel and mask of bearded figure.
58. **Amethyst**—Veiled female head. *Rome.*
59. **Broken agate of two layers**—Head of Cupid.
60. **Agate of two layers**—Cupid riding horse.
61. **Agate of two layers**—Lion. *Rome.*
62. **Onyx**—Comic mask. *Rome.*
63. **Blue paste**—Head of Medusa. *Rome.*
64. **Agate of two layers**—Bacchante with panther.
65. **Agate of two layers**—Lion moving to left.
66. **Agate of two layers**—Two captive Cupids and a trophy.
67. **Fragment of an agate of two layers**—Poet (?) playing on lyre, and a Cupid. *Rome.*
68. **Onyx**—Pegasus, to left. *Rome.*
69. **Agate**—Pattern, lotus and *pelta*.
70. **Onyx of three layers**—Chest of a horse. *Rome.*
71. **Sardonyx**—Venus riding on a swan, to right.
72. **Onyx of three layers**—Eagle and Greek inscription around border.
73. **Onyx inscribed**:—EVTVXI.
EVTENI.
ZHCAIC.
74. **Fragment of an onyx head of an Empress.**
75. **Fragment of a low relief**—Portrait of Emperor Constantine.
76. **Sardonyx cup** with trees in relief.
77. **Fragment of a sardonyx patera**—Head of an owl.
78. **Small marble head of Emperor Trajan.**

MISCELLANEOUS OBJECTS.

1. Three illuminated Missals on vellum, with music, fine initials and religious subjects. Italian of the Fifteenth Century.

2. Prayer book on vellum, with fine illuminations and initials. Italian of the Sixteenth Century.

3. An original sketch, by Benvenuto Cellini. It is his first conception of the Perseus in the *loggia dé Lanzi*.

RINGS.

The names in italics following the descriptions are the places where the rings were found.

—1. **Plain gold nuptial ring.**—Found at *Chiusi, Etruria*.

—2. **Gold ring, twisted hoop.**—Engraved carnelian with bust of Diana.

—3. **Heavy gold ring.**—Onyx, engraved with an ibis. *Rome*.

—4. **Gold ring.**—Sardonyx, engraved with a human figure, set in open work. Late Roman style.

5. **Massive gold ring,** with engraved monogram.

—6. **Gold ring,** in the Ptolemaic style.

—7. **Elegant gold ring.**—Tower-shaped. Lower Empire.

—8. **Chalcedony.**—Roughly engraved, gold setting. Late Roman.

—9. **Massive gold nuptial ring.**—Roman.

—10. **Gold ring,** with a moveable scarab in carnelian covered with gold. *Chiusi, Etruria*.

—11. **Heavy gold ring,** engraved with a Cupid mounted on a dolphin. *Rome*.

—12. **Solid gold ring,** engraved with a parrot.

—13. **Italo-Grecian gold signet ring,** engraved with a seated Venus balancing a reed on her hand; Cupid dances before her, while another figure crowns her. *Tarentum*.

14. **Gold signet ring**, engraved with a bust of Demeter. *Magna Græcia.*
15. **Gold signet ring**, engraved with two figures, one standing and the other seated by a tomb. *Naples.*
16. **Massive gold nuptial ring**.—Design, joined hands. Late Roman.
17. **Massive gold dignitary ring**.—Large Carnelian, engraved with figures of Bacchus and Ariadne and a monogram. *Islands of Greece.*
18. **Solid gold ring**, of the Lower Empire. Onyx, engraved with a figure of Minerva. *Gaul.*
19. **Solid gold ring**, of a peculiar compressed shape.
20. **Gold ring**.—Vitreous paste, impressed with a human head and a mask. *Vulci, Etruria.*
21. **Elegant gold ring**.—Onyx, engraved with bust of a Roman Empress. *Rome.*
22. **Gold signet ring**, with a lion engraved on it.
23. **Gold ring**.—Garnet, engraved with a cock. *Magna Græcia.*
24. **Gold ring**.—Carnelian, engraved with two Cupids wrestling before Mercury.
25. **Heavy gold ring**, of the Lower Empire, tower shaped, three initials and chasing.
26. **Heavy gold ring**.—Garnet, engraved with a winged Victory holding a trophy. *Italo-Grecian.*
27. **Large gold ring**.—Garnet, engraved with a bust of King Seleucus Nicator, the founder of the Syrian monarchy, B. C. 312–280. It is one of the most valuable ancient royal seals known. *Syria.*
28. **Gold ring**, with a sardonyx engraved with Minerva teaching a girl to read. *Chiusi, Etruria.*
29. **Gold ring**, with an oval rock crystal. *Chiusi.*
30. **Gold Italo-Grecian signet ring**, engraved with a figure of a priestess before a tripod. Inscription: XAIBE. *Tarentum.*

- 31. **Gold ring**, with a carnelian engraved with a trophy.
- 32. **Gold ring**, snake-shaped.
- 33. **Gold ring**, tower-shaped, set with a garnet.
- 34. **Gold ring**, with Minerva impressed on agate.
- 35. **Gold ring**, with a human figure impressed on vitreous paste. *Chiusi*.
- 36. **Large gold ring**, with oval rock crystal. *Chiusi*.
- 37. **Large gold ring**.—Garnet mounted on a pivot, and engraved with portrait of Asander, King of Bosphorus. The gem bears the mark of the Greek engraver: ΑΠΟΔΔΩΝΙΟΙ. It is one of the most remarkable ancient rings known. *Alessandria*.
- 38. **Gold ring**.—Rock crystal. Same as No. 36.
- 39. **Solid gold ring**, engraved with three letters:—NVI.
- 40. **Elegant gold ring**, with a garnet engraved with a rudder. *Ruvo, Apulia*.
- 41. **Light gold ring**, without gem. *Chiusi*.
- 42. **Wedding ring**, with matrimonial symbols.
- 43. **Garnet**, set in a gold ring. *Magna Græcia*.
- 44. **Scarab**, of paste, mounted in gold ring of archaic style.
- 45. **Light gold ring**, without gem. *Vulci*.
- 46. **Silver ring**.—Oriental onyx scarab, engraved with a dolphin and a star. *Chiusi, Etruria*.
- 47. **Gold Italo-Grecian ring**.—Carnelian, engraved with three oxen. *Cassino, Campania*.
- 48. **Large Gallo-Roman silver and gold ring**.—Onyx, engraved with a seated Mercury. *Gaul*.
- 49. **Massive gold Roman consular ring**.—Onyx, engraved with a satyr. (From the Liturg Collection.)
- 50. **Silver ring**.—Carnelian scarab, engraved with a figure rudely worked.
- 51. **Light gold ring** without gem. *Vulci*.

52. **Gold ring** of the Lower Empire—Vitreous paste, impressed with a rude figure of Mars. *Rome.*
53. **Gallo-Roman gold ring**—Barbaric figure engraved on *lapis lazuli*. *Gaul.*
54. **Gold mortuary ring**, with iridescent vitreous paste. *Chiusi, Etruria.*
55. **Massive gold ring**, with fine piece of iridescent vitreous paste of Millefiori.
56. **Large gold mortuary ring**, set with brown opaque paste. *Chiusi, Etruria.*
57. **Small gold ring**—Same as No. 56.
58. **Gold ring**—Vitreous paste, impressed with a female figure. *Chiusi.*
59. **Child's onyx ring**, set in gold.
60. **Child's gold ring**, engraved with a palm.
61. **Gold ring**—Two snakes twined.
62. **Child's gold ring**—Herculean knot.
63. **Gold ring**—Plasma, prassina of Pliny, supported by chimera in open-work. *Rome.*
64. **Gold Consular ring**—Sardonyx, engraved with bust of Minerva.
65. **Gold ring**, tower-shaped. Mask engraved on amethyst.
66. **Gold ring**—Scarab on pivot. *Chiusi.*
67. **Child's gold ring**—Vitreous paste, stamped with a human head.
68. **Elegant gold ring** of the Lower Empire—Moon-shaped garnet and other gems, set in the pure metal. *Rome.*
69. **Child's gold ring**, set with a garnet.
70. **Child's gold ring**—Engraved onyx.
71. **Gold ring**—Prismatic plasma.

72. **Gold ring**, with scarab from Sardinia, engraved with Egyptian symbols; gem set on a pivot.
73. **Gold ring**—Scarab in onyx, engraved with a horse; gem set on a pivot. *Etruria.*
74. **Gold ring**—Carnelian scarab. It is one of the smallest scarabs known. *Etruria.*
75. **Solid gold nuptial ring**—Joined hands in relief. *Lower Empire.*
76. **Gold ring**, with scenic mask in relief. *Rome.*
77. **Eye-shaped ring of solid gold**—Found in a tomb at Capua; secured in the silver fibula which accompanies it. *Necropolis of Capua.*
78. **Ring of pale gold**—Eye-shaped, with vase in relief. *Ruvo, Apulia.*
79. **Gold ring**—Sardonyx scarab, engraved with a griffin; gem mounted on a pivot. *Ruvo, Apulia.*
80. **Massive gold ring**—Carnelian, engraved with a rude figure and four letters. *Lower Empire. Rome.*
81. **Hollow gold ring**—Small scarab, engraved with a siren. *Chiusi, Etruria.*
82. **Gold ring** of the Lower Empire—Handsome crystal of emerald on a pivot. *Rome.*
83. **Gold ring**, tower-shaped; garnet and pearls on pivot. *Chiusi.*
84. **Tyrrhenian gold ring**—Elliptic tablet, on which are engraved two winged animals. *Chiusi.*
85. **Gold ring**—Carnelian scarab, engraved with a figure of Apollo; gem on pivot. *Chiusi.*
86. **Child's gold ring**—Carnelian; hoop of open-work.
87. **Gold ring**, with a two-layer agate cameo, representing the head of Medusa. *Chiusi.*
88. **Heavy gold ring**—Winged victory, engraved on garnet. *Ruvo, Apulia.*
89. **Garnet**, set in a light gold ring. *Vulci.*

90. **Tyrrhenian gold ring**—Oval-shaped, and engraved with two wild beasts fighting. *Chiusi.*
91. **Gold ring**—Spiral, with lion's head on each end. *Tarentum.*
92. **Solid gold ring** of the Lower Empire, engraved with the name, ARETVSA. *Rome.*
93. **Gold ring**, in which is set a small piece of vitreous paste.
94. **Gold ring**—Winged victory engraved on a garnet. *Magna-Græcia.*
95. **Gold Ring**, of Lower Empire.—Small garnet.
96. **Gold Tyrrhenian ring**—Elliptic tablet, engraved with chimeras.
97. **Heavy gold ring**—Garnet, engraved with a dog. *Vulci.*
98. **Gold ring**, with scarab in black stone; setting with granulated work of the most elegant Etruscan style. *Chiusi.*
99. **Gold ring**, with garnet. Fine work of Etruscan style. *Vulci, Etruria.*
100. **Gold ring**, eye-shaped; a warrior and horse in relief. *Canino, Etruria.*
101. **Gold ring**—Large snake. *Alexandria, Egypt.*
102. **Gold ring**—Rough engraving on sardonyx.
103. **Gold ring**—Gordian knot, and sandal in relief. *Vulci.*
104. **Solid gold ring**, with mask on garnet.
105. **Solid gold Italo-Grecian ring**—Agate, engraved with Cupid riding on a swan.
106. **Child's gold ring**—Cameo, representing Eros. One of the smallest cameos known. *Rome.*
107. **Hollow gold ring**—Vitreous paste stamped with a veiled figure. *Vulci.*
108. **Solid gold hammered ring**—Ant engraved on onyx.
109. **Boy's garnet ring**, set in gold.
110. **Very small gold rings**, with Phœnician symbols. *Cyprus.*

111. **Gold ring**, with elegant vase engraved on garnet.
112. **Gold ring**, with engraved lion running to right.
113. **Gold ring**, with torch engraved on garnet.
114. **Gold ring**—Green vitreous paste on pivot. *Vulci, Etruria.*
115. **Plain garnet**, set in gold. *Vulci.*
116. **Gold ring**, with scarab of white agate, engraved with Egypto-Phœnician symbols. *Chiusi, Etruria.*
117. **Gold Tyrrhenian ring**, with tablet engraved with chimerical animals. *Chiusi.*
118. **Same as No. 117**—Broken hoop. *Chiusi.*
119. **Gold ring**—Vitreous paste, stamped with a shoe. *Vulci.*
120. **Two joined gold wedding rings.**
121. **Bronze signet ring.**
122. **Tower-shaped gold ring**—Green vitreous paste. Late Roman. *Rome.*
123. **Gold ring**—Carnelian scarab, engraved with a stag; gem on pivot. *Tarquiniæ, Etruria.*
124. **Fine gold ring**, of the Lower Empire, set with garnets and plasmæ. *Rome.*
125. **Gold ring**—Burnt agate scarab on pivot.
126. **Elegant gold ring**, with small prisms of plasmæ strung around it. *Rome.*
127. **Gold ring**—Onyx scarab on pivot, engraved with lion in repose.
128. **Heavy gold Roman ring**, engraved with a bust of an emperor. Signet ring of the Lower Empire. Found at *Rome.*
129. **Gold ring**, representing a chain.
130. **Gold ring of the Lower Empire**, set with a Syrian garnet.
131. **Gold Tyrrhenian ring**, with tablet engraved with animals.

132. **Etruscan gold ring**, set with a sapphire. *Vulci*.
133. **Gold ring** with thirteen spirals. *Samothracian*.
134. **Gold ring**—Two snakes.
135. **Plain gold funeral ring**.
136. **Small gold alliance ring**, engraved with palms.
137. **Bronze funeral ring**—Brown vitreous paste, impressed with a female figure.
138. **Large bronze funeral ring**, plated with gold ; without gem.
139. **Bronze ring**, with engraved onyx.
140. **Silver ring**—Intaglio on red jasper, representing a Nymph riding on a hippocampus.
141. **Bronze Roman wedding ring**.
142. **Large bronze funeral ring** plated with gold. Brown vitreous paste, stamped with a figure of Apollo. *Chiusi*.
143. **Bronze ring**, with Egyptian symbols.
144. **Bronze Roman ring**—Vase engraved on red jasper.
145. **Same as No. 137**—Found at *Chiusi*.
146. **Fragment of a bronze ring**, plated with gold. Vitreous paste stamped with a human head.
147. **Bronze ring**—Vitreous paste stamped with a figure of a warrior.
148. **Bronze ring** with Christian symbols. (?)
149. **Bronze Roman wedding ring** with key.
150. **Same as No. 148**.
151. **Bronze ring**.—Early Christian. Inscription: VIVA-
IN-DEO. *Rome*.
152. **Bronze ring**.—Early Christian. Inscription: SPES-
IN-DEO. *Rome*. Rings 151 and 152 have been published by Signor Professor De Rossi of Rome.
153. **Plain Silver Roman ring**.
154. **Signet ring** in bronze, with a portrait of Constantine.

155. **Bronze legionary ring**, bearing the number XII.
156. **Annular iridescent glass**.
157. **Bronze ring**, with a silver tablet bearing figure of Isis.
158. **Annular iridescent glass**.
159. **Egyptian bronze ring**, with a scarab of paste.
160. **Silver ring**, eye-shaped, engraved with a winged Victory. *Apulia*.
161. **Ring of green porphyry**. *Rome*.
162. **Silver ring**, eye-shaped, engraved with a bull's head.
A piece of pure gold inserted in the tablet was intended to strengthen the charm of the ring.
163. **Silver Roman nuptial ring**.—Two vipers.
164. **Silver ring**.—Carnelian, engraved with figure of a barbarian.
165. **Silver ring**, engraved with a figure of Diana.
166. **Bronze ring**, engraved with a figure of Hercules.
167. **Fragment of a silver ring**, set with an onyx. Lower Empire.
168. **Signet ring** in silver, with a head.
169. **Silver Signet ring**, engraved with a lovely female head. Greek work.
170. **Silver ring**, eye-shaped and ornamented in gold.
171. **Brown glass funeral ring**.—Etruscan.
172. **Silver Etruscan ring**, engraved with a figure and ornaments. *Chiusi*.
173. **Silver ring**, with engraved onyx.
174. **Amber ring**. *Chiusi*.
175. **Large glass funeral ring**. *Cyprus*.
176. **Large amber nuptial ring**.—Divinities in relief on the upper part and around the hoop. Roman, found at *Aquileia, Italy*. It is important for being the only one of this size known.

177. **Large glass funeral ring**—Paste in imitation of amethyst, engraved with the figure of a female. *Cyprus.*
178. **Amber ring** with civic crown in relief. *Chiusi.*
179. **Vitreous paste**, set in an iron ring.
180. **Bronze ring**—Warrior engraved on onyx.
181. **Bronze polygonal ring** with signs of the Zodiac. *Rome.*
182. **Bronze ring**—Carnelian engraved with a goat.
183. **Large funeral ring**, of iridescent glass. *Cyprus.*
184. **Chalcedony ring**, engraved with imperial bust and symbols of the Pontificate. Inscription:—AVGVSTVS-PONT-MAX.
185. **Silver and gold ring**, with elliptic tablet engraved with a female figure and some indistinct letters. *Canosa.*
186. **Silver ring**—Carnelian engraved with a coarse figure.
- 186a. **Scarab**, on pivot, set in a silver ring.
187. **Tyrrhenian Silver ring**, oxidized.
188. **Bronze legionary ring**, with the number LV.
189. **Iron ring**—Carnelian engraved with a club and other figures.
190. **Dark glass funeral ring.**
191. **Glass funeral ring** of various colors.
192. **Silver signet ring** with Imperial bust.
193. **Onyx ring**, with two comic masks on the hoop, and the word EVTICIA on the tablet. *Rome.*
194. **Silver ring**, engraved with a bird.
195. **Roman coral ring**—Very rare.
196. **Bronze ring**—Two vipers.
197. **Dark glass funeral ring.**
198. **Silver signet ring**—On the elliptic tablet is engraved a seated female figure with garland and dove. In one part of the ring is a piece of pure gold. See No. 162.

199. **Bronze ring**, engraved with bird, surmounted by a Greek Cross. *Rome*.
200. **Bronze ring**—Shepherd milking a goat.
201. **Bronze Roman ring**—Large snake.
202. **Bronze gilt ring**—Vitreous paste stamped with head of Omphale. *Chiusi*.
- 203.***Bronze gilt ring**—Vitreous paste stamped with a Cupid.
204. **Ditto**—Hercules and stag.
205. **Ditto**—Bull running.
206. **Ditto**—Female head and mask.
207. **Ditto**—Eros seated, holding a butterfly; before him, a dog.
208. **Ditto**—A man on horseback. (Ulysses?)
209. **Ditto**—Man seated before a pulpit with an open book.
210. **Ditto**—Man carrying away a woman.
211. **Ditto**—Ulysses traveling.
212. **Bronze ring**, tower-shaped. *Rome*.
213. **Bronze ring**—Bust of Jupiter Serapides. *Rome*.
214. **The same**, larger. *Rome*.
- 215. **Bronze wedding ring**, with key. *Rome*.
216. **Bronze ring** with seven discs.
217. **Bronze ring**—Ram cut in red jasper.
218. **Large silver ring**—Two vipers. *Rome*.
219. **Bronze signet ring**—Man driving two horses. *Italo-Grecian*.
220. **Bronze ring**, engraved with a sea monster.
221. **Silver ring**—Gold tablet engraved with a standing female figure.

*The collection of rings from 203 to 211 inclusive, were found at Chiusi. These antique pastes are very useful in the study of the real engraved gems of the ancients.

222. **Bronze ring**—Sacred monogram of Christ. Early Christian. *Rome*.
223. **Bronze ring** with a cross.
224. **Bronze ring** set with a sardonyx.
225. **Gold ring**—Knots and symbols. (Samothracian?)
226. **Solid gold ring**, with a cross and inscription: *EVRA*NI
227. **Gold ring** with *repoussé* ornaments and vitreous paste. Seventh Century.
228. **Gold ring of the fourteenth century**, with an antique engraved plasma.
229. **Silver and gold ring**, with a lion. *Chiusi*.
230. **Gold ring**—Two figures in relief on elliptic tablet.
231. **Gold ring**, shaped like a branch of a tree.
232. **Gold ring**.—Loose cube bearing Gnostic symbols.
233. **Gold polygonal ring**, with Gnostic symbols and inscriptions. It had been cut to be melted. *Rome*.
234. **Silver Renaissance ring**.—Ancient Roman onyx, engraved with a human figure.
235. **Ricordino**, "Remember me," of silver gilt vitreous paste. 1300 A. D.
236. **Ricordino**.—Two pearls. 1500 A. D.
237. **Gold ring of the Renaissance**.—Antique gem, engraved with a head.
238. **Episcopal gold ring**, set with a sapphire. XIV century.
239. **Ricordino**, silver gilt, with pointed diamond, used to write on glass. XV century.
240. **Sapphire**, set in gold ring. XV century.
241. **Silver ring**.—Twisted hoop and coat of arms of the Orsini family.
242. **Pointed garnet**, set in a gold ring. XVI century. Italian.

243. **Gold ring**, with an emerald set in white and black enamel. End of the XVI century.
244. **Silver medical ring**, with toadstone. XV century.
245. **Gold ring**.—Garter. XVI century.
246. **Massive gold ring**.—Maltese cross in white enamel. Knights of Malta, XVII century.
247. **The same**, larger.
248. **Elegant gold ring**, with colored enamel. Italian of the XVI century.
249. **Rock crystal**, set in a gold enameled ring. XVI century.
250. **Green Paste**, set in a gold enameled ring. XVI century.
251. **Gold ring**, with rhomboidal setting, deprived of its gem. Elegant Florentine style. XVI century.
252. **Silver ring**, of curious form. Syrian garnet. XV century.
253. **Fine episcopal gold ring**.—Vitreous blue paste. Ring enameled with black. Italian of the XVI century.
254. **Ducal ring**.—Polygonal jacinth. Decorated with heads and ornaments in relief, in colored enamel of the Cellini style. XVI century.
255. **Medical gold ring**, engraved and enameled in black. XVI century.
256. **Rock crystal**, set in an enameled gold ring. XVI century.
257. **The same**, smaller.
258. **Gold ring**, set with a diamond. XVI century.
259. **Amethyst**, set in gold ring of XV century.
260. **Gold episcopal ring**, tower-shaped. Blue vitreous paste. XI century.
261. **Gold ring**, set with a square garnet.
262. **Gold ring**, with polygonal setting, holding blue vitreous paste. Italian. XVI century.

263. **Ricordino**.—Gold Gothic ring with Syrian garnet, set with four points. XVI century.
264. **Rock crystal**, set in gold engraved ring.
265. **Bronze Gnostic ring**.
266. **Bronze gilt signet ring**.—Arms of Perugia.
267. **Bronze ring**.—Polygonal tablet, engraved with an angel. XIV century.
268. **Ricordino**.—Ruby set in gold and an inscription on the hoop. XIV century.
269. **Gold signet ring**, of the XIV century.—Garnet, engraved with an eagle holding a crown in its beak, surrounded by the inscription :—SECRETVM - MEVM. This gem is undoubtedly a mediæval production.
270. **Gold ring**, with Oriental characters.
- 271.***Gold ring**, in silver gilt. Joined hands and a disc with a rose.
272. **Ditto**.—Branch and rose.
273. **Ditto**.—Heart.
274. **Ditto**.—Four discs and a rose.
275. **Tower-shaped silver ring**.—Four pieces colored vitreous paste. XV century.
276. **Gold ring**.—Seven diamonds.
277. **Enameled gold ring**.—Cameo representing a head of an old man, by the Venetian engraver, *il Greco*.
278. **Gold ring**.—Coral cameo and two emeralds.
279. **Giardinetto**.—Gold, with diamonds and hands holding a heart of garnet.
280. **Giardinetto**.—Gold, with basket of rubies and diamonds.
281. **Elegant ring**, cut out of one piece of coral. In the setting, is a cameo with bust in profile of Pope Paul V. Borghese. The hoop is formed by two figures representing the Apostles Peter and Paul. Very remarkable work of the XVII century.

*271-274, Love tokens.

282. **Ivory ring**, decorated with monsters and tablet, with a pastoral subject.
283. **Gold Hebrew wedding ring**.—The inside of the ring decorated with Hebrew characters.
284. **Ring**, formed of a large band of gold, set with an uncut sapphire. Inscription in the old French language of the XIV century :—
 Une femme nominative
 a fait de moi son datiff
 par la parole genitive
 En depit de l' accusatif
 Si l'amour est infinitiff
 Je veud este son relatiff.
285. **Gold signet ring**.—Coat of arms in agate, surrounded by an indistinct inscription on gold. On the hoop, initials and foliage. XIV century.
286. **Silver signet ring**, with the arms of the Orsini.
287. **Silver signet ring**, with the arms of the Borgia.
288. **Silver signet ring**, with the initials L. E. C.
289. **Large silver signet** of the beginning of the XIV century. Coat of arms. Inscription :—S - IONES - DE - BVBINO. Rough hammered hoop.
290. **Large Signet ring**, of the XV century, with the initials C. I. Hoop decorated with fluted work and foliage.
291. **Silver signet ring**, with the Viper of Visconti.
 Inscription : PR-AMORE
 TE-RTO.
 (PER-AMORE-TI-PORTO.) XIV Century.
292. **Silver Signet ring**—Quartered shield with lion rampant.
293. **Bronze Signet ring**, with rude rampant lion.
294. **Silver Signet ring**, with religious monogram and scripture sentence engraved on the hoop. XV Century.
295. **Silver signet ring**—Plasma engraved with a tree. On the hoop, the initials D. B. and filigree work of Genovese style of the XVI Century.

296. **Bronze signet ring**, with merchant's monogram.
297. **Silver signet ring**, with the arms of the Orsini.
298. **Bronze signet ring**, engraved with a figure of Christ. Venetian of the XIII Century.
299. **Bronze signet ring**, engraved with a horseshoe between the initials S. R., and a heart wounded by two arrows. XV century.
300. **Bronze signet ring**, with initials P. O., surmounted by a cross. XV century.
301. **Gold signet ring**.—Coat of arms, surmounted by a crest. Inscription :—S - ROGERI.
302. **Gold signet ring**.—Coat of arms, surmounted by a crest. Initials M. P. Hoop decorated with foliage.
303. **Gold signet ring**.—Coat of arms, surmounted by a crest. Inscription :—S - RVGERI - CAVTANO. On the hoop, twice occur the initials R. C. Inside the ring, initials E. M., between two monograms of Christ. XIV century.
304. **Signet in bronze gilt**.—Coat of arms, adopted from those of the Orsini family. Initials B. A. XV century. The heraldic elements are disposed differently from those of the Orsini family, but a comparison of the rings Nos. 304 and 305 will prove the fact.
- 304 a. **Silver gilt signet ring**, with hoop cut in scale work. On the upper part, three divisions bearing Gothic letters.
305. **Silver signet ring**, with coat of arms of the Orsini family and initials B. A. See No. 304.
306. **Very large gold signet ring**, found at *Chambery, Savoy*, with the arms of Jean de Grailly Captal de Buch, a celebrated captain of the XIV century. He served under the kings of England and Navarre in the wars against France. The form of this celebrated ring is very fine. The shield bearing the coat of arms is ingeniously combined with the ring, which is formed of a bundle of gold wire set with uncut rubies.


307. **Monastic silver ring.**—Monogram of Christ, surrounded by the inscription:—GERONIMO - GODO. XVI century.
308. **Silver signet**, with polygonal label, inscribed H. C.
309. **Silver signet.**—The Viper of Visconti. XIV century.
310. **Bronze gilt ring**, with monogram of a merchant.
311. **Silver signet**, with coat of arms much defaced and the initials I. M.
312. **Signet**, engraved with a sow and roses.
313. **Iron ring.**—Bust of a man in a shell. XVI century.
314. **Tyrolean silver ring.**
315. **Garnet set in gold**—XVI century.
316. **Lover's ring**—Enameled gold—a heart supported by two hands. XVI century.
317. **Silver ring**, with monogram of Christ.
318. **Silver ring**, with portrait of a woman.
319. **Silver ring**—Merchant's monogram.
320. **Silver marriage ring**—Two portraits and joined hands. XVI century.
321. **Bronze ring** of a pugilist.
322. **Gold signet ring**—Coat of arms, surmounted by a crest. Inscription:—PE TRVS-NOVARINO.
323. **Bronze ring** in the form of the *impressa* ring of Julius II.
324. **Gold episcopal ring**—Heads of monsters supporting a sapphire. XIV century.
325. **Bronze episcopal ring**, without gem. XIV century.
326. **Small silver ring**, with Syrian garnet. XIV century.
327. **Bronze gilt ring**, with three garnets. XV century.
328. **Silver gilt ring**, with garnet. End of XV century.
329. **Vitreous paste**, set in bronze Episcopal ring. XV century.

330. **Bronze episcopal ring**, with traces of enamel. XVI century.
331. **Bronze gilt ring** with garnet, and two M.'s in Gothic characters. XIV century.
332. **Bronze gilt episcopal ring**—Blue vitreous paste. XVII century.
333. **Rock crystal**, set in a bronze episcopal ring.
334. **Bronze episcopal ring**—Vitreous paste.
335. **Gold Roman ring**—Prismatic plasma.
336. **Gold Roman Wedding ring**—Figures in intaglio.
337. **Silver monetary chain** with ten links ; used by the Goths as money. They were made of bronze, silver and gold. When they could obtain the precious metals, they melted them into helices or spirals, which they joined in a continuous chain which they wore around the body as a barbaric ornament, and as their treasure. In paying out money, they detached the requisite number of rings from the chain, and when they received money, they added them to the chain. Found in a Gothic tomb at *Chiusi*.

PAPAL INVESTITURE RINGS.

1. **Bronze gilt ring** of the XV century, with tiara and Episcopal cross. French work (?).
2. **Very large ring** in bronze gilt, without gem. Symbols of the Four Evangelists in relief, tiara and coat of arms of Pope Nicolaus V (*Parentuccelli*. Thomas Lucanus of Sarzana, 1447-1455 A. D.)
3. **Ring** with red rock crystal—Coat-of-arms of Pope Pius II (*Piccolomini Eneas Silvius* of *Casignano*, 1458-1464.) Inscription :—PA PA-PIO.
4. **Large bronze gilt ring**, with a red stone. Coat of arms with three *fleur de lis*, tiara and keys. Inscription :—PAVLVS-P-P-SECVNDV. (Paul II), Venetian, 1468. He built the *Palazzo di Venezia* at Rome. This is one of the finest papal investiture rings known.

- 5. **Amethyst quartz**, set in bronze gilt ring. Tiara, keys and coat of arms of Pope Innocent VIII, (Cibo of Genua, 1484-1492 A. D.) Inscription :—PAPA


 IN O.
- 6. **Oval rock crystal** set in bronze gilt ring. Tiara and keys. Ring belonged to an unknown pontiff.
- 7. **Investiture ring of Pius II**, in bronze gilt, set with rock inscription. Like No. 3.
- 8. **Bronze gilt investiture ring of Paul II.**
- 9. **The same as No 8.**
- 10. **Bronze gilt ring** without gem; the property of Pope Alexander V. (Pietro Filargo of Candia, 1409-1410, A. D.)
- 11. **Square rock crystal**, set in bronze gold ring. Anti-pope Benedictus XIII. Count of Luna, Aragonese, 1394-1424, A. D. Tiara and crescent on one side and three crowned *fleur de lis* on the other. Fine French work.
- 12. **Bronze gilt investiture ring of Pope Sixtus IV.**
- 13. **Bronze gilt investiture ring, with coat of arms of Pope Pius II. (?)**
- 14. **Bronze gilt episcopal ring** with the same coat of arms.

SECTION II.

ITALIAN MAIOLICA.



"The above cut is from a forthcoming work on Maiolica by Mr. Arthur Beckwith, of New York, illustrated by many examples from Signor Castellani's collection."

*MAIOLICA.

PREFACE.

The art of Maiolica painting is generally supposed to have been first practiced in Italy, by Luca della Robbia, the reputed discoverer of a white stanniferous enamel which he applied to terra cotta. This artist, who was born about the year 1400, executed many famous works in this material during the course of the century, the earliest of which now extant bears the date of 1438.

As, however, the oldest piece of Maiolica ware made at Caffaggiuolo is dated 1477, and the earliest known piece made at Faenza is a plate in the Correr Museum at Venice, dated 1482 (1), many excellent authorities affirm that the furnaces and workshops of Tuscany, the Romagna, and the Duchy of Urbino, were not established until about fifty years after the date of Luca della Robbia's discovery. It is to be remarked that the same persons who attribute it to him state that he revealed it only to the members of his family, and that his nephews, who kept his processes secret, continued to practice them exclusively for a half century after the death of their uncle, which took place in the year 1481.

(*) The general term, "Maiolica," also spelt "Majolica," has long been and is still erroneously applied to all varieties of glazed earthenware of Italian origin. We have seen that it was not so originally, but that the term was restricted to the lusted wares, which resembled, in that respect, those of the Island [Majorca], from which they had long been imported into Italy. * * * * "Fabio Ferrari, in his work upon the origin of the Italian language, states his belief 'that the use of Maiolica, as well as the name, came from Majorca, which the ancient Tuscan writers called Maiolica.' 'Thus Dante writes:—'Tra l'isola di Cipri e di Maiolica.'" Fortnum's Catalogue. Introduction, p. XXXV.

(1.) "A descriptive catalogue of the Maiolica in the South Kensington Museum," by C. D. E. Fortnum, p. xlvii. London, 1873.

If, however, Luca della Robbia's method was known only to the members of his family, it is difficult to explain the fact that independent manufactories of Maiolica, which produced works notable for their fine enamel and decoration, were established in Italy during Luca's life time. In order to get over this difficulty, Mr. Fortnum suggests (2) that such manufactories in Tuscany and Romagna may have been founded by some Moorish refugee who had settled there. This hypothesis is, however, as uncertain as that advanced by Jacquemart (3) to the effect that enameled pottery of native manufacture was made in Italy before the introduction of stanniferous Oriental enamels, and that Luca della Robbia may have learned how to make it from some Tuscan workshops, whose rude processes his peculiar genius enabled him to perfect.

Such conclusions and hypotheses arise from the absence of documentary evidence, and especially from the want of collections in which the various phases of the art can be studied through all their manifestations. Mr. Fortnum has been one of the first to recognize the necessity of consulting archives in many parts of the Italian peninsula where famous manufactories of Maiolica existed. It has happened, in point of fact, that, as the objects were marked with the name of the place where they were made, it was not always considered necessary to specify the name of the artist who decorated them so beautifully. It was a fatal tribute paid to fashion, that the name of the factory patronized and subsidized by a Prince, was regarded as sufficient to give value to the object which bore it.

In the same way, it has happened in our own times, that the names of individuals to whom we owe so many beautiful shapes and charming paintings upon the porcelain of Capodimonte and Sèvres, are lost in those of these famous manufactories.

The Collection described in the following Catalogue was formed by Signor Alessandro Castellani, of Rome, with the view of supplying the demands of the studios. All the

(2.) Fortnum's Catalogue, p. xlvii.

(3.) *Les merveilles de la Céramique*, par Albert Jacquemart p. 118.

world knows that, in consequence of the breaking up of many collections, examples of the highest historical interest mentioned in various monographs as existing specimens of the progress of the art, have been thrown into the market, and these have been brought together in the present collection to offer the strongest proof of a now lost excellence of taste and of the beauty in an Art whose revival is at present so widely aimed at.

Besides examples of Hispano and Siculo-Moresque ware, the Castellani Collection contains specimens of Della Robbia ware, Maiolicas from Caffaggiuolo, Siena, Gubbio, Faenza, Pesaro, Urbino, Roma, and Castelli, and porcelain of European manufacture.

1. The Hispano-Moresque objects as classified by Riocreux, and amply illustrated by Davillier (4) represent the products of the famous workshops of Malaga, Majorca, and Valenza from the 13th to the 17th century, and, taken with the Siculo-Moresque of Caltagirone, explain the diffusion of the art and the knowledge of metallic iridescent glaze, along the shores of the Adriatic.
2. A new document of importance, as regards the Tuscan manufactories, is furnished in the specimen marked No. 8, which represents a cock upon a heraldic shield. Its date, 1466, is anterior by nine years to that of the oldest known piece of Caffaggiuolo ware.

The numerous monograms and dates, especially upon Nos. 32-38, furnish material for studies and researches concerning the history of this famous manufactory whose products were brought by an unknown hand to that perfection exhibited in the objects numbered 28 and 29 of the Catalogue.

3. The importance of the school of Gubbio is attested by more than 130 pieces, whose study would greatly further the resolution of many mooted questions. They furnish material for the history of the manufactory from 1518, when Maestro Giorgio Andreoli took up his residence at Gubbio, down to the latest times. Nor are records wanting of the relations of the Gubbio fac-

(4.) *Histoire des faïences Hispano-Moresques à reflets métalliques*, par le Baron Ch. Davillier. Paris, 1861.

tory with other establishments of its kind whose products were sent to Gubbio that they might be embellished by its beautiful iridescent glaze (5).

4. Among the specimens of Maiolica from Casteldurante (Nos. 172, 190 a.), most precious for their historical interest are No. 172, representing the flight into Egypt (6), and No. 174, which belonged to a table service made for the most noble family of the Dukes of Guise. Still more worthy of notice are Nos. 178-180, which illustrate the boldness and the capricious fancy of those artists who, before the fall of the Duchy in 1635, raised the art to that grade of beauty of which, unfortunately, but too few examples have come down to us (7).
5. The factory of Deruta, near Perugia, whose products have given rise to much discussion, is represented in the Castellani Collection by a remarkable example, consisting of a disc with a votive inscription (No. 191) dated 1505; that is 30 years before the first date previously known.
6. The development of the art in the Romagna is fully illustrated by Nos. 192-232, the most important of which are the earliest examples, commencing with the phials of the 15th century, bearing the monogram of Rimini, which were lately found in the excavations made in that city. After those, follow the archaic vases from Faenza (Nos. 195-201), with enamels and ornaments in the Oriental style, and these bring us, through a rich series of monograms and dates, to the really splendid works known under the name of *Casa Pirota* (Nos. 225, 226 bis.).
7. Among the examples of Maiolica ware from Pesaro it will suffice to point out No. 247, bearing the date of 1524, which is certainly the most remote yet given upon any piece from that manufactory (8).

(5.) See No. 171, with the monogram of Francesco Xanto, dated 1536, and 175 a, with the monogram of Caffagiuolo.

(6.) Reproduced by Delange (op. cit.) of the same size as the original.

(7.) Fortnum's "Catalogue," p. 288.

(8.) Fortnum's "Catalogue," p. 150.

8. Nos. 252-259 a, which come from the work-shops of Urbino, represent the various phases of that famous school, whose fame rose to a great height in the first half of the 16th century through the works of Guido Durantino and of Orazio Fontana, the most famous of painters on Maiolica. No. 252, a portrait of the Emperor Charles V., mentioned by Fortnum (9) as the work of Fontana, is regarded as one of the rarest specimens of the art. To him also are attributed No. 265, and No. 276, a disk cover in the shape of a tortoise. This splendid piece of ware, bought at Modena, is perhaps that mentioned in an anonymous account written at Pesaro, October 26th, 1660, of the way in which the Duke of Modena was received at the palace of the Countess Violante. The passage referred to runs as follows: "Having enquired whether any pieces of Maiolica painted by Raphael were to be bought, many basins and cups were shown to us, not indeed painted by Raphael, but by a certain artist of past times, named Gabiccio. The owners of these vases, however, asked such extravagant prices for them, as, for instance, a hundred doubloons for one very beautifully painted, for which we offered twelve, that we only purchased one of a similar form, and a large tortoise for twenty-two doubloons. The latter, which could be used for a cover and basin, had the body and the top completely covered with grotesques and figures" (10).

9. The numbers 300, 307, belong to the Roman factories where the style of Urbino was imitated after the Duchy had been annexed to the States of the Church. The most remarkable of these is the last, where the date, 1597, is three years earlier than that upon any piece of Roman Maiolica hitherto known (11).

The Castellani Collection is also not wanting in examples of the Abruzzi Maiolica (Nos. 308-320), which complete the history of the ceramic art in Italy.

(9.) Fortnum's "Catalogue," p. 337.

(10.) Marchese Campori—"Mem. st. ed artistiche della porcelana di Ferrara nei secoli xv-xvi." P. 142. Modena, 1871.

11.) Fortnum's "Catalogue," p. 461.

10. As a worthy appendix to this important Collection, Nos. 321 and 322 are added, as examples of the first attempts to manufacture porcelain in Europe. The researches of Dr. Foresi prove that during the reign of the Medicæan Duke, Francisco I, at the close of the 16th century, attempts were made in Tuscany to imitate the precious Oriental porcelain, which had replaced the ancient products of the country. A little factory was then established in the Boboli gardens, where, a hundred years before Meissen, Fulham and St. Cloud began to produce their well-known ware, the first European porcelain was produced. According to Chaffers, 19 pieces only of it are now extant (12), although Foresi has recorded 25 (13). The objects in the Castellani Collection were, however, unknown to both writers, one of which (No. 321) is the finest piece in existence, because, besides its beauty and the rarity of its mark, it bears the name of the artist who painted it. (14).

(12.) "Marks and Monograms on Pottery and Porcelain," 3d ed., London, 1870.

"Sulle porcellane Medicie," Firenze, 1869.

(14.) Fortnum's Catalogue, (p. LXV, LXVIII).

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MAIOLICA.

The dimensions are given in the French metre.

SICULO-ARABIAN.

ROUGH WARE PRODUCED BY THE ARABS DURING THEIR DOMINATION IN SICILY.

- ✓ 1. **Siliceous glazed ovoid vase**, of Persian style. Decorated in blue and black. Three gazelles on the body, and Arabic inscriptions on the neck and stand. Height, 0.32. (1300-1400 A. D.)
- ✓ 2. **Vase, ditto**—Four peacocks and foliage in relief. Height, 0.33. (1300-1400 A. D.)
- ✓ 3. **Vase, ditto**—White leaves and *fleur de lis* on blue ground. Height, 0.39. (About 1400 A. D.)
- 4. **Four-handled vase** for water. Blue palm leaves and stripes on yellow ground, diapered with arabesques of metallic lustre. Height, 0.28. (About 1500 A. D.)
- 5. **Four-handled vase**, lamp-shaped. Arabesque decoration. Metallic lustre. Height, 0.17. (About 1550 A. D.)
- ✓ 6. **Ovoid vase**—Arabesque of copper lustre on blue ground. Height, 0.16. (About 1600 A. D.)
- ✓ 7. **Basin**—Blue decoration on white ground. Interior, two women on either side of a stela, or monument, having inscriptions and arabesque decorations upon their dresses. The inside and outside of the basin are also decorated in blue with arabesques and inscriptions. Metallic lustre. Diameter, 0.48. (About 1600 A. D.)
- 7a. **Large bowl** on stand—Decorated with fluted work and flowers. Copper lustre. Height, 0.27. Diameter, 0.34. (About 1600 A. D.)

- 7b. **Basin**—Decorated with large *rosasse* in relief. In the centre, heraldic shield bearing an eagle. The whole basin is diapered in with net-work, copper lustre. Diameter, 0.37. (About 1400 A. D.)

DELLA ROBBIA WARE.

- 7c. **Baptismal font**—Fluted, blue with zone of white, bearing inscription :—GLORIA - IN - ESELSIS-DEO - ED- IN- TERRA-PAX. Diameter, 0. 37.
- 7d. **Basso-rilievo**—The Virgin kneeling before the Infant Jesus ; the Father, the Holy Ghost and a chorus of angels looking down upon the scene. Figures white, sky blue, and grass green. The frame of ovoli pattern, Height, 0.65. [Luca della Robbia.]
- 7e. **Bust of a veiled saint** on a pedestal bearing the inscription : MAXIMILLA. On the left, shield with monogram :



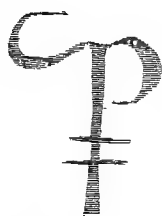
Height, 0.18.

CAFFAGIVOLO, Tuscany.

- 8. **Heraldic shield**, bearing a black cock with *fleur de lis* in his beak ; below, the date 1466. In the Cluny Museum in Paris, is a piece of the same school, dated 1475 A. D., and in the Sèvres Museum, another piece dated 1477 A. D., which were considered the earliest known manufactures of this school. This specimen is therefore nine years older than the one, and eleven years older than the other. Height, 0.32.
- 9. **Deep plate**—Amatorio, or love-token ; white ground, blue decoration. In the centre, the bride and bridegroom ; three palm trees, and various animals on the bottom and border. Diameter 0. 41.
- 10. **Drinking cup**—Bust of a youth, crowned ; yellow ground studded with blue, encircled by a winding border of palmettes of blue, with yellow roses on a pale blue ground. Diameter, 0.16.

- 11. **Fluted cup**—Love token—Bust of a youthful lady, on yellow ground, with inscription :—LAVRA-B. Diameter, 0. 26.
- 12. **Plate**, with raised medallion in centre, bearing bust of a young lady and the inscription :—IABINA. Decorated with crowns and foliage. Diameter, 0. 32.
- 13. **Plate**, with coat of arms of the Orsini family. Diameter, 0. 30.
- 14. **Deep dish**—Bust of a prophet, on blue ground ; on the border, rich ornaments in various colors. Diameter, 0. 40.
- 15. **Dish**—Child, with shield and javelin ; border, gazelles and rich ornamentation on blue ground. Diameter, 0. 25.
- 16. **Vase** with eight handles, decorated with various ornaments on a red ground. Height, 0. 28.
- 17. **Large chalice**, with coat of arms of the Orsini family. Height, 0. 25 ; diameter, 0. 19.
- 18. **Two-handled vase**—Ornaments of various colors on a white ground. Height, 0. 23.
- 19. **Two-handled vase**, with yellow crowns. Height, 0.27.
- 20. **Vase**—Same as No. 18. Height, 0. 23.
- 21. **Albarelo**, (Pharmaceutic vase)—Bust of a warrior, inscribed : DI - ANISI. Height 0.22.
- 22. **Ditto**—Bust of a woman, inscribed : V - BIAE - CAF - Height, 0.22.
- 23. **Ditto**—Bust of a woman, inscribed : VERA - PRIGRA - G - Height, 0.22.
- 24. **Ditto**—Eagle, with snake in his beak, inscribed : LOC - SAVM - EXPE. Height 0.22.
- 25. **Dish**—Arabesques of various colors, syrens and birds, Diameter, 0.24,
- 26. **Dish**—Child kneeling before a human skull. Inscription : - MEMENTO MEI. Borders of rich ornamentation of masks and seraphs. It appears to be prepared to receive the metallic lustre. Diameter, 0.26.

- 27. **Dish**—A hare playing with a globe, surrounded by a zone of ornaments in *bianco fisso*, (white on white.) Diameter, 0.17.
- 28. **Plate**—Cupid with shield and arrow. Rich border, ornamented with grotesques, trophies, animals, &c., on a blue ground. Diameter, 0.23.
- 29. **Plate**—Cupid riding on his bow, and using his arrow as a whip. Border, portraits of Cicero and Mahomet, on a yellow ground, and dragons, sirens, and rich cornucopias and festoons in red and yellow, on a blue ground. Diameter, 0.23.
- 30. **Basin**—raised medallion, coat of arms of the Capponi family (?). Covered with arabesques, opened volumes, weapons. Twice occurs the inscription, SEMPER VIVAT. On the bottom of the plate, the factory monogram :



in chaffagiuolo

Diameter, 0.45.

- 31. **Deep dish**—In the centre, coat of arms of a bishop, with two dragons on either side. Border, medallions and rich decoration. On the under side, the factory monogram :



and four stars, eight-pointed. Diameter 0. 42.

32. **Brocca**, (ewer,) for pharmacy, decorated with Bacchante and figures engaged in the vintage feast. Inscription: SY - DE - NENVFARI, and dated 1507 A. D. On the under part of the stand, painted in manganese, A-F-T. Height 0. 23.
33. **Ditto**, decorated with Ganymedes and Cupids. Inscription:—SYR - DE - CALAMET. Height 0. 23.
- 34. **Albarelo**—Belonging to the same set of pharmaceutical vases. Two men engaged in sawing the horns of a goat. Inscription:—TIRA - TIRA - COMPAGNO - MIO - CHE - CHI - NE - SCAMPA - FIGLIOLO - DE - DIO, and pharmaceutic label inscribed:—DIACODION. Height, 0. 22.
35. **Ditto**—St. George, mounted, killing the Dragon. Inscription:—DIA - PRVNI - SIMPLEX. Height, 0.22.
36. **Ditto**—Bust of an emperor. Inscription:—CATARTICO - IMP. Date, 1507 A. D. Height, 0.22.
37. **Ditto**—Sphinx. Inscription:—COFETIQ AMECH. Date, 1507 A. D. Height, 0.22.
- 38. **Ditto**—Nymph and Satyr. Inscription:—ZVCAO - BVCALOS AO. Date, 1507 A. D. Height 0.22.
- 39. **Ditto**—Bust of a pope, bearing the tiara. Inscription:—LOC - DE - PAPA - VERO. Date, 1507 A. D. Height, 0.22.
- 39a. **Boccale**—Coat of arms, black bird resting upon three mounds. On the handle, the date 1567 A. D. The fabric mark:

1567



Height, 0.35.

- 39b. **Boccale**—Coat of arms with a white cross and lion rampant. Date, 1523. Height, 0.35.
- 39c. **Deep dish**—Female saint surrounded by cherubs. Rich border of arabesques, cornucopias and masks. Diameter 0.49.

SIENA.

- 40. **Dish**—Figure of a woman, with border of trophies, and, on a shield, the letters: S - P - Q - R. Diameter, 0.23.

GUBBIO—Maiolica with Metallic Lustre.

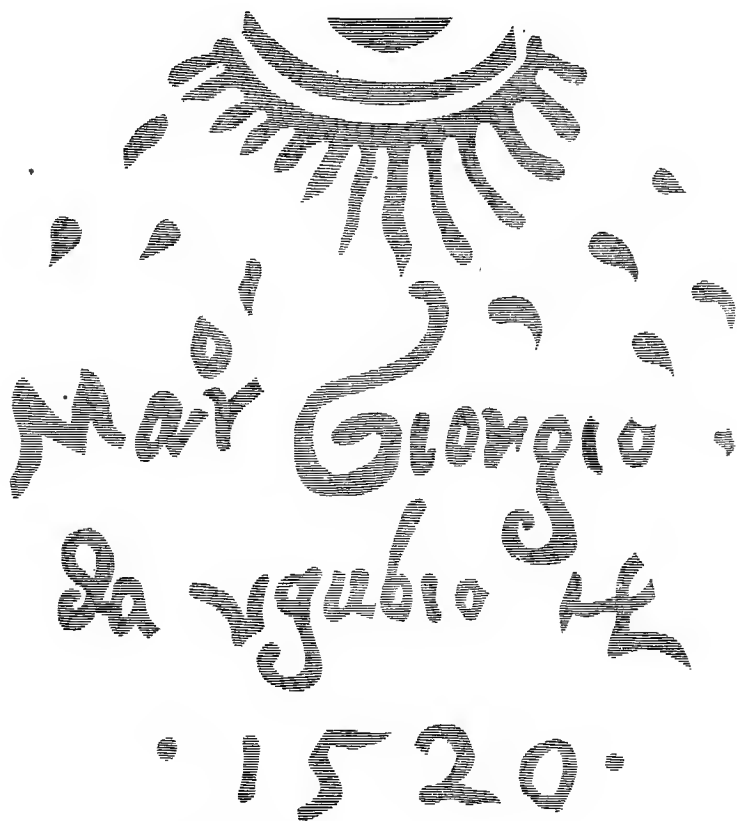
- 41. **Oval basin**, decorated with two busts of young ladies and elegant foliage.
42. **Deep dish**—Star in centre. Border, coat of arms of the Chigi family. Early style of Mastro Giorgio Andreoli. Diameter, 0.24.
- 43. **Deep dish**—Hare; border, foliage on a blue ground; underneath, mark of Mastro Giorgio Andreoli. Diameter, 0.26.
44. **Deep Dish**—Flower in centre. Border decorated with apples and foliage. Monogram of Mastro Giorgio Andreoli underneath. Diameter, 0.25.
45. **Tazza da partoriente**—Bust of Minerva. Foliage. Mastro Giorgio Andreoli. Diameter, 0.17.
- 46. **Ditto**—Bust of a man. Inscription:

G : m o : A d o . A n d r e o l i

Mastro Giorgio Andreoli. Diameter, 0.17.

- 47. **Ditto**—Cupid with his hands bound behind his back. Mastro Giorgio Andreoli. Diameter, 0.17.
- 48. **Ditto**—Bust of a woman. Initials C. A. Metallic lustre. Mastro Giorgio Andreoli. Diameter, 0.17.

- 49. **Plate**—Apollo and Daphne. Metallic lustre. Mastro Giorgio Andreoli. Diameter, 0.25.
50. **Plate**—Arabesques, cornucopia and dolphins. Metallic lustre; underneath four G's, (Mastro Giorgio.) Diameter, 0.36,
- 51. **Deep dish**—Hercules and Antheus. Metallic lustre; on the under side the inscription:



Diameter, 0. 29.

- ✓ 52. **Plate**—Coat of arms, with two lions and monogram:—



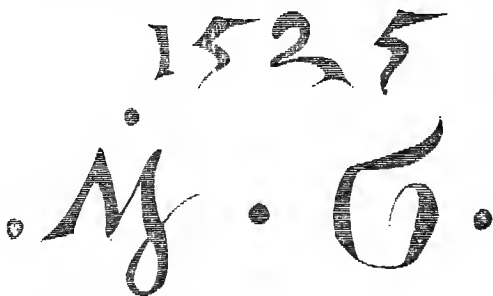
surmounted by a crown. On the left, an eagle with spread wings. Rich border, decorated with arabesques, cornucopias, dolphins and a seraph, surrounded by a long string of pearls. Metallic lustre. (Mastro Giorgio.) Diameter, 0.24.

- ✓ 53. **Boccale**—Coat of arms. Upon the shield a helmet surmounted by a bust of a bearded man. The shield is divided by a horizontal bar. In the upper part are two busts, one of a man and the other of a woman. The coat of arms is surrounded by a civic crown. Upon the spout of the vase is the inscription:—

Oct. 5. 5 cars

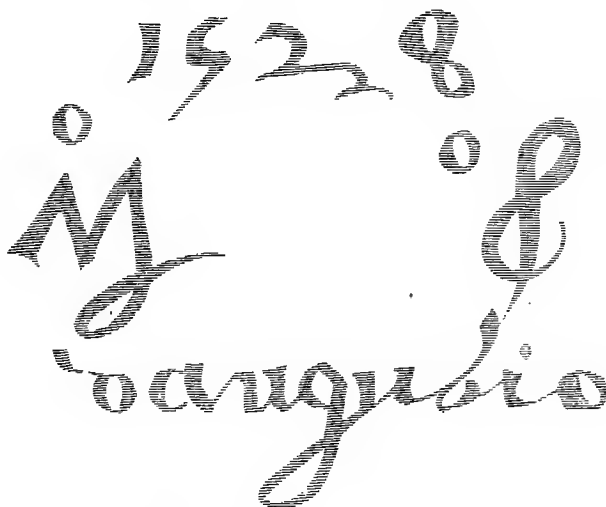
indicating its measure of capacity. It is one of the most extraordinary pieces of Gubbio manufacture known. (Mastro Giorgio.) Height 0.33.

- 54. **Deep Dish**.—Allegorical scene. Life and Death. Rich metallic lustre. Date,



(Mastro Giorgio.) Diameter, 0.27.

55. **Deep Dish**—Pan and Olympus. Metallic lustre.
Date:



Diameter, 0.24.

- 56. **Deep Dish**—Bust of a young lady. Inscription, and date:

1529

GIVSTINA

Rich border, trophies, winged genius and Dolphins. Metallic lustre. On the under side, rich ruby, and a series of thirteen G's (Giorgio). Diameter, 0.26.

- 57. **Small dish**—In the centre, satyr with snake in his hand. On the border, a satyr pursuing a companion. Metallic lustre. Diameter, 0.19. (Mastro Giorgio).

- 58. **Deep Dish**—Allegorical scene. Various figures. Rich metallic lustre. Signed and dated:

1528 M.
Giorgio da Ugubio
De Pico et Canete

in metallic lustre characters, and in black. Diameter, 0.27.

59. **Cup**—Mercury speaking to young women. Metallic lustre. Inscription on the under side:

1534.
M. ∞.

(Mastro Giorgio). Diameter, 0.25.

- 60. **Deep dish**—Coat of arms in centre. Border, decorated with shells, fish, and heraldic shields of marvellous metallic lustre. (Mastro Giorgio.) Diameter, 0.28.
- 61. **Deep dish**—In the centre, a child in open field; border, arabesques on blue ground; metallic lustre. (Mastro Giorgio). Diameter, 0.24:

- 62. **Deep dish**—In the centre, Saint Petronio [Ubaldo?] protector of Gubbio. Border, elegant ornaments of ruby lustre, on white. On the under side, in the

centre, the monogram



with scale

ornamentation; disks and palmettes in golden lustre. (Mastro Giorgio.) This plate is in the *prima maniera* of Mastro Giorgio Andreoli. Diameter, 0.25. (Fortnum, p. 194, No. 2.)

- 63. **Basin**—Centre, coat of arms; fluted border, crown of flowers and palmettes; brilliant lustre of gold and blue. (Mastro Giorgio.) Diameter, 0.37.
- 64. **Cup**—Genius crowning an eagle, surrounded by trophies and other ornaments. Brilliant metallic lustre of ruby and blue. (Mastro Giorgio.) Diameter, 0.21.
65. **Plate**—Cupid leaning against a column. Rich border of ornaments on a blue ground. Ruby metallic lustre. On the under side, ten monograms of Mastro Giorgio. Diameter, 0.25.
66. **Deep Dish**—Cupid slaying a snake. Border, Arabesques of green on a red ground. Metallic lustre of many colors. (Mastro Giorgio.) Diameter, 0.27.
- 67. **Deep dish**—A hare in repose. Rich border of grotesques on blue ground. Metallic lustre of ruby. Diameter, 0.27.
- 68. **Deep dish**—Blue grotesques on a yellow ground. Two shields on each side, bearing the initials R. G. Brilliant metallic lustre of ruby and gold. On the under side, three G's (Mastro Giorgio.) Diameter, 0.26.

- ✓ 69. **Deep dish**—Cupid on a lustrous gold ground. Border with seraphs, grotesques and trophies on blue ground, Metallic lustre of gold and ruby. (Mastro Giorgio.) Diameter, 0.23.
- 70. **Plate**—Cupid drawing his bow. Border, trophies, on blue. Splendid metallic lustre of gold and ruby. (Mastro Giorgio.) Diameter, 0.25.
71. **Plate**—Cupid playing the triangle, surrounded by rich ornaments of gold, on a blue ground. Metallic lustre of various colors. (Mastro Giorgio.) Diameter, 0.26.
72. **Plate**—Cupid standing armed with sword and shield. Border. Lace work, *bianco fisso*, (white on white), and elegant arabesques on blue ground. Metallic lustre. On the under side, four G's (Giorgio), and a cross. Diameter, 0.23.
- 73. **Plate**—Cupid playing on the tambourine. Border ornaments on blue ground. Metallic lustre of various colors. On the under side, five G's (Giorgio). Diameter, 0.24.
- 74. **Cup**—Joseph escaping from the wife of Potiphar. The Demon of Pleasure stands by the pillow; Cupid with torches flying above. Metallic lustre of rich colors. On the under side, arabesques in the form of eight G's (Giorgio), and the inscription: *Fuggie ioseppe il disonesto efeto*. Diameter, 0.26.
- 75. **Cup**—Bust of a youthful lady on blue ground. Inscription:—CAN - ORA - BELLA. Metallic lustre of ruby. On the under side, four G's, date and monograms:

1537
M. S.

N (Mastro Giorgio.) [Fortnum, page 205.] Diameter, 0.23.

76. **Plate**—Jupiter and Danæ in rich metallic lustre. On the under side, four G's, (Giorgio). Date,

1540

Diameter, 0.26.

77. **Basin**—Saint Catharine; rich ornaments in relief, grotesques, sphinxes and seraphs, surrounded by a crown of fruit and flowers; metallic lustre of rich colors. (Gubbio). Diameter, 9.34.

78. **Basin**—Medallion—Two little dogs playing; fine border, in relief, of hippocampæ, sphinxes, birds, and heads of Medusa; metallic lustre of ruby and gold. On the under side, the date

1534

and part of monogram G, (Giorgio). Diameter, 0.37.

79. **Deep dish**—Portrait of a youthful lady, in rich metallic lustre. Inscription and date:

1541
CAMILLA·B

Border of lustred ornaments on blue ground. On the under side, three G's, in ruby lustre. Diameter, 0.35.

80. **Cup**—The Birth of Christ, in relief, with angels and shepherds in adoration. Inscription:—GLORIA - IN - EXCELSIS - DEO. Splendid metallic lustre, imitating the silver sheen cast by the moon. Diameter, 0.27.

- 81. **Plate**—Sacred monogram and flowers in rich gold lustre on blue ground. On the under side, monogram :



Diameter, 0.21.

82. **Two-handled vase on stand**—A cupid with flowing veil riding on a dolphin, surrounded by a civic crown. On either side, below the handles, a dog and a hare. Blue metallic lustre. Height, 0.28.
- 83. **Two-handled vase on stand**—On each side, monograms formed by the letters A, N, D, R, E., with titular crowns. The body and stand are decorated with beautiful arabesques. Golden lustre. Height, 0.27.
- 84. **Plate**—Trophies in centre. Border, foliage and medallions with portraits. Rich blue metallic lustre. Diameter, 0.25.
85. **Scodella amatoria**—Two hands clasped; above, a titular crown. Border, flowers and foliage of yellow on a blue ground. Splendid metallic lustre of various colors. Diameter, 0.23.
86. **Deep dish**—Bust of a warrior in centre. Border, radiating ornaments. Rich metallic lustre. Diameter, 0.24.
- 87. **Basin**—Bust of a heroine. Scroll inscribed :

ⓇAT|O • P O

Border, flowers and scale ornamentation. • Metallic lustre. Diameter, 0.31. This may be the signature of *Orazio Pompei*, who from Castel Durante went to Abruzzo, and founded there a factory in the early part of the XVI century.

- 88. **Cup**—in relief, St. Michael with sword of fire. Border, with thirteen pine-apples. Rich metallic lustre. On the under side, five G's (*Giorgio*). Diameter, 0.25.

89. **Coppa amatoria** (love token), on stand. In relief, two hands clasped, flames and, above, a titular crown. Border, eleven pine-apples on blue ground. Metallic lustre of various colors. On the under side, three G's (Giorgio). Diameter, 0.21.
90. **Cup on stand**—The Madonna of Loreto. Radiated border in metallic lustre. Diameter, 0.21.
91. **Cup on stand**—A pelican. Ornamented with rays and foliage. Metallic lustre of gold and ruby. On the under side, four G's (Giorgio), and a cross in golden lustre. Diameter, 0.21.
- 92. **Cup on stand**—St. Roque, in relief, surrounded by radiated ornamentation alternating with pine-apples. Diameter, 0.27.
93. **Cup on stand**—A saint of the Dominican order, kneeling. Gold ground, surrounded by flowers in relief on blue ground. On the under side, three G's. (Giorgino). Diameter, 0.26.
94. **Cup on stand**—St. Jerome. Border, flowers in relief. Metallic lustre. On the under side, three G's. (Giorgino). Diameter, 0.18.
95. **Cup on stand**—Bust, in relief, of a bearded man. Decoration, in relief, of metallic lustre. Diameter, 0.20.
96. **Coppa amatoria, on stand**—A burning heart, pierced by an arrow and a dagger. Above, in relief, two eyes, from which tears are flowing. Metallic lustre. On the under side, four G's (Giorgino). Diameter, 0.22.
- 97. **Cup on stand**—In relief, St. Sebastian, Rich metallic lustre. On the under side, four G's (Giorgino), and monogram D. Diameter, 0.26.
- 98. **Coppa amatoria, on stand**—Same as No. 96. On the under side, the date **1531** Diameter, 0.25.

99. **Cup on stand**—In the centre, letter H, surrounded by eleven pine-apples in relief, with beautiful metallic lustre. On the under side, four G's (Giorgino), and, in centre, O crossed by a bar. Diameter, 0.22.
- 100. **Coppa amatoria**—Cupid with eyes blinded, surrounded by ornaments in relief. It bears monogram M. Diameter, 0.24.
101. **Cup on stand**—Agnus Dei in relief, with ornaments on blue ground; metallic lustre of gold and ruby. On the under side, three G's [Giorgino]. Date:—

1532

Diameter, 0. 22.

- 102. **Coppa amatoria on stand**—Clasped hands with three rings on finger; heart on fire, transfixd by an arrow; metallic lustre of gold and ruby. Diameter, 0.25.
- 103. **Cup on stand**—Lion of St. Mark. Fluted border; rich metallic lustre. Diameter, 0. 25.
- 104. **Cup on stand**—St. Roque in relief; border, eight pine-apples and tulips with ruby lustre. On the under side, three G's, (Giorgino). Diameter, 0.22.
- 105. **Cup**—Herodias presenting the head of St. John, in a salver, to Herod and his court; gold lustre. Diameter, 0.25.
106. **Cup on stand**—Flowers of ruby lustre, on a white ground. Diameter, 0.24.
107. **Cup on stand**—Bust of a youthful lady, surrounded by radiated ornaments and flowers. Gold lustre on a white ground. Diameter, 0.26. Height, 0.23.
- 108. **Deep dish**—Four Nymphs, bathing. Near them, a peacock. Most elegant border of oriental style. Rich blue metallic lustre. Diameter, 0.42.
109. **Plate**—Monogram R, surrounded by flowers. Border, radiated decoration and string of pearls. Metallic lustre. Diameter, 0.25.

- 110. **Deep Dish**—Coat of Arms. Border, ornaments of scale decoration. Rich metallic lustre. On the under side, a cross painted in manganese. Diameter, 0.45.
111. **Deep dish**—Bust of a warrior. Scroll with inscription: [S]CIPIO-AFRIC[AN]O. Border decorated with net work. Gold metallic lustre. Diameter, 0.42.
112. **Plate**—In centre, inscription: GIVLIVA-B. Decoration of scales. Rich metallic lustre. Diameter, 0.23.
113. **Deep dish**—Shield bearing arms of the Orsini family. On either side, a cornucopia. Border, scale work. Rich metallic lustre. Diameter, 0.40.
114. **Presentatoio** (presentation plate)—Arabesques, hippocampæ and sphinxes. Splendid blue metallic lustre. On the under side, monogram:—



Diameter, 0.23,

115. **Cup on stand**—In centre, sacred monogram, surrounded by rays and flowers. Silver and gold lustre. Diameter, 0.24. Height, 0.15.
116. **Deep dish**—In the centre, label inscribed: IPOLITA-BE. Decoration of scales, rays and flowers. Gold lustre. Diameter, 0.27.
- 117. **Deep dish**—Bust of a woman. Border decorated with scale work and flowers. Beautiful blue metallic lustre. Diameter, 0.41.
118. **Cup on stand**—St. John, in relief. Border, in relief, of leaves and pomegranates. Diameter, 0.22.
119. **Presentation plate**—Star and scale work of ruby metallic lustre. Diameter, 0.21.
120. **Cup on stand**—Bust of Mary Magdalene. Border, ornaments in relief. Ruby and gold metallic lustre. On the under side, three G's. (Giorgino). Diameter, 0.21.

121. **Plate**—Bust of a youthful lady holding flowers. Metallic lustre of various colors. Diameter, 0.24.
122. **Deep dish**—Monogram B in centre. Border, scale work and flowers. Blue metallic lustre. Diameter, 0.24.
- 123. **Deep dish**—Bust of a warrior. Inscription : LISADRO. Crown of flowers on border. Gold lustre. Diameter, 0.42.
124. **Two-handled vase**, covered with arabesques of yellow and blue on a white ground. Gold lustre. Diameter, 0.32.
- 125. **Deep dish**—Shield bearing the arms of Perugia, supported by two griffins rampant, and acanthe leaves. Rich gold lustre. Diameter, 0.42.
- 126. **Cup**—Blue and yellow arabesques on white. Gold lustre. Diameter, 0.26.
- 127. **Piatto amatorio** (love token). Two lovers embracing each other. Border decorated with scales and flowers. Rich gold lustre. Diameter, 0.42.
- 128. **Deep dish**—Bust of a girl holding a flower; border decorated with rays and flowers. Metallic lustre in blue. Diameter, 0.24.
- 129. **Vase with two handles**.—Sacred monograms surrounded by flowers and rays. Gold lustre. Diameter, 0.12. Height, 0.17.
130. **Deep dish**—Bust of a youthful lady; scroll inscribed : CHI - SEVE - DIO - CO - PVR - ITA - DI - CORE - VIVE - CO - TE - TO - EPOI - SALVATO - (muore). Border, crowns of flowers and leaves. Gold lustre. Diameter, 0.44.
131. **Deep dish**—Bust of a girl. Scroll, inscribed : CHASANDRA. Border, flowers, rays and scales. Silver lustre. Diameter, 0.40.
132. **Deep dish**—Bust of St. Francis. Border, flowers and scale decoration. Gold lustre. Diameter, 0.41.
- 133. **Deep dish**—St. Francis receiving the stigmata, or wounds from the nails of Christ's hand. Border, scale decoration. Silver lustre. Diameter, 0.44.

- 134. **Deep dish**—Coat of arms of Colonna family. Silver lustre. On the under side, the letter G, twice. Diameter, 0.40.
- 135. **Deep dish**—Bust of a young woman. Scroll, inscribed :
LA - VITA - EL - FNE - EL - DI - LODA - LA SERA.
Border, flowers and scale decoration. Metallic lustre. Diameter, 0.40.
- 136. **Deep dish**—Coat of arms of the city of Perugia, surrounded by a garland of flowers and leaves. Metallic lustre. On the under side, in the centre, monogram very similar to that on plate No. 62, attributed by Fortnum to Giorgio Andreoli. Diameter, 0.39.
- 137. **Deep dish**—Shield bearing arms of Pope Leo X. On either side of dish, a cornucopia. Border, scale decoration and flowers. Gold lustre. Diameter, 0.42.
138. **Deep dish**—Allegorical female figure bearing a cornucopia in her left hand and crowned toad in her right. Border, flowers and scale decoration. Diameter, 0.40.
- 139. **Two-handled vase**—On either side, inscriptions:
CHAMILLA - BELL - CESARIA - B. Decoration of flowers and foliage. Height, 0.31. Diameter, 0.18.
140. **Two-handled vase**—Blue rays, flowers and leaves on a white ground. Gold lustre. Height, 0.23. Diameter, 0.13.
141. **Two-handled vase**—Blue and yellow decoration on white ground. Gold lustre. Height, 0.23. Diameter, 0.13.
- 142. **Two-handled ovoid vase**—Rich ornamentation of blue and yellow, on white ground. Gold lustre. Diameter, 0.14. Height, 0.31.
- 143. **Basin**—In the centre, a trophy surrounded by arabesques. Rich gold lustre. Diameter, 0.25.
- 144. **Basin**—Bust of a young lady holding a flower. Border, scale ornamentation and arabesques. Brilliant gold lustre. Diameter, 0.33.

145. **Deep dish**—Decorated with blue and yellow arabesques, on a white ground. Rich gold lustre. The letter S is scratched on the under side. Diameter, 0.22.
- 146. **Deep dish**—In centre, St. Francis in adoration. Border, rays and flowers. Splendid gold lustre. Diameter, 0.23.
147. **Cup on stand**—In relief, sacred monogram. Border, flowers, leaves and fruit. Lustre of gold and ruby. On the under side, three G's. (Giorgino). Diameter, 0.23.
- 148. **Cup on stand**—In relief, Mary Magdalene. Border, winding decoration of foliage and dolphins. Bright lustre of ruby and copper. On the under side, four G's. (Giorgino). Diameter, 0.24.
- 149. **Cup on stand**—In relief, the Lion of St. Mark, surrounded by leaves and flowers. Copper and gold lustre. On the under side, three G's, (Giorgino), and in the centre the letter M. These pieces, during the process of baking, were placed upon three supports of clay. This fact was proved by the finding of one of these supports still attached to the stand or base of this cup. Diameter, 0.24.
- 150. **Scodella amatoria**—In the centre, two hands, flames and dignitary crown. Fluted border; gold lustre. Diameter, 0.16.
151. **Deep dish**—In the centre, label bearing letter S. Border, scale ornamentation, blue on white ground. Very rich lustre of gold and ruby. Diameter, 0.23.
- 152. **Basin**—Bust of a youthful lady. Inscription: MADALENA - BELLA. Border, in relief, arabesques, flowers and a dignitary crown. Blue metallic lustre. Diameter, 0.33.
153. **Basin**—Decorated with arabesques of blue and yellow on white ground. Splendid gold lustre. Diameter, 0.38.
- 154. **Deep dish**—Decoration of blue and yellow in the oriental style, on white ground. Blue metallic lustre. Diameter, 0.43.

155. **Two-handled vase**—Bust of a crowned Cæsar on one side, and bust of a Turk on the other. Fluted decoration, flowers and leaves. Lustre of gold. Diameter, 0.16. Height, 0.32.
156. **Two-handled vase on stand**—Blue and yellow decoration on white ground. Oriental style. Diameter, 0.17. Height, 0.34.
- 157. **Two-handled vase on stand**—Sacred monogram on each side. Archaic decoration of blue and yellow flowers and leaves, on white ground. Gold lustre. Diameter, 0.16. Height, 0.26.
158. **Two-handled vase**—On each side, label, inscribed : LVCIA - B. Ornamentation of flowers and leaves on white ground. Blue metallic lustre. Diameter, 0.17. Height, 0.29.
- 159. **Vase**, pine-apple shaped. Entirely covered with gold lustre. Height, 0.19.
- 160. **Same as No. 159.** Height 0.22.
- 161. **Deep dish**—Bust of a beautiful young lady. Scroll, inscribed, FAUSTINA - PVLITA - E - BELLA. On either side of dish, rich foliage, cornucopiæ and inscription : TIMOR - DOMINI. Rich gold lustre. Diameter, 0.41.
162. **Two-handled vase**—On either side, bust of an emperor. Arabesques, dignitary crowns and other ornaments of yellow and blue on white ground. Gold lustre. Height, 0.26.
- 163. **Deep dish**—Seated sphinx, with coat of arms of the Colonna family. Border, scale-work. Rich lustre of copper and ruby. Diameter, 0.43.
- 164. **Two-handled vase on stand**—Sacred monogram on either side. Flowers, leaves and dignitary crown. Gold lustre. Diameter, 0.17. Height, 0.31.
- 165. **Deep dish**—Heraldic shield, bearing a human arm holding battle axe. Shield supported on either side by a griffin. Inscription :—P - R - S - Q [S - P - Q - R.] Rich cornucopiæ and foliage. Marvellous blue metallic lustre. On the under side, four G's. Diameter, 0.40.

- 166. **Two-handled vase on stand**—On each side, dog and flowers. Rich decoration of arabesques. Gold lustre. Diameter, 0.17. Height, 0.34.
- 167. **Deep dish**—Griffin protecting the arms of Perugia. Cornucopiæ and flowers on each side. Inscription:—*VIVA*. Gold lustre of marvellous effect. Diameter, 0.41.
168. **Two-handled vase on stand**—On each side, a deer in repose. Decoration of flowers and foliage in blue and yellow on white. Blue metallic lustre. Diameter, 0.11. Height, 0.21.
169. **Albarello**, with two handles. On one side, the letter R, and on the other, F. Decoration of rhomboids and checkers. Iridescent metallic lustre. Diameter, 0.11. Height, 0.19.
170. **Monastic pitcher**—In the centre, coat of arms, surrounded by foliage of rich metallic lustre. Date,

1605

Height, 0.15.

171. **Monastic pitcher**—Same as No. 170. Date,

1615

Height, 0.11.

- 171a. **Coppa da partoriente**—Coat of arms, lion rampant, bar, and stars. On the under side, arabesques and monogram, (Fabric mark of Caffagiuolo factory). Lustred in ruby and gold. Diameter, 0.18.



- 171b. **Cup on stand**, in shape of a shell. Mask in relief. Blue *lapis lazuli* diapered in copper lustre. Height 0.8.

- 171c. **Vase**, in the shape of a chalice, two-handled and on stand. Decoration of fruit and flowers. Rich metallic lustre. Diameter, 0.16. Height 0.18.
- 171d. **Basin**—Bust of a young woman surrounded by a wreath. Silver lustre. Diameter, 0.35.
- 171e. **Basin**—In the centre, hare flying. Border, fluted and crown of leaves. Rich silver lustre. Diameter, 0.32.
- 171f. **Basin**—Bust of a young woman holding a flower. Border, scale work, flowers and braided ornamentation. Splendid silver lustre. Diameter 0.33.
- 171g. **Plate**—Warrior, armed with sword and shield, who has killed an aged man. Cupid flying away; above, a winged genius crowning the warrior. Rich metallic lustre. On the under side, lustred foliage, date and inscription in manganese:

1535
F.X.R

Tal atto imita chi vuol pregio d' armi. "This is the act of a man who wishes reputation in arms." Painted by Francesco Xanto from Rovigo, and lustred by Giorgio Andreoli. Diameter, 0.26.

CASTEL DURANTE.

172. **Cup**—The flight into Egypt. Marvellous for its finish. On the under side, inscribed and dated:

1526
in Castel Durante

Diameter, 0.22.

- 173. **Cup**—Apollo seated by a rivulet, holding bow and lyre. Diameter, 0. 27.

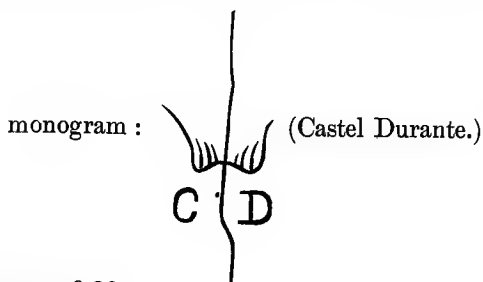
174. **Deep dish**—Rhomboidal shield. On the dexter side, a gold lion rampant, blue field, and the sinister side quartered blue and white. Surrounding it, a widow's girdle and inscription: SEIGNEVR - NOVS - AVONS - SPERE - EN - TOY. "Lord, we have hoped in Thee." Border, medallions bearing monograms of the Dukes of Guise.



Decoration of dolphins on orange ground, and crown of white leaves on blue. On the under side, the same monogram repeated. Diameter, 0.25.

- 175. **Cup on stand**—Coat of arms of the Estensi, guarded by two sphinxes. Below, an open volume of music, showing a duet till *verte folium*, "turn the leaf." Decoration, *chiaroscuro* on blue ground. Diameter, 0.24.
- 176. **Cup**—Bust of a young lady in *chiaroscuro* on orange ground, inscribed CINTIA - BELLA. Diameter, 0.11.
- 177. **Pilgrim's bottle**, book-shaped. Decoration of *chiaroscuro* knots on yellow ground. Length, 0.13. Width, 0.10.
- 178. **Albarello Medallion**, bearing bust of a bearded man. Inscription: GVGLIELMO - EDIFICATORE - DE - LA - TERRA - DE - DVRANTE. The initials S. C. T. D., (*Senatus consulto terræ Durantis?*) civic crown, monsters, foliage and scroll bearing the pharmaceutical inscription: SY - DE - QM - INEVVIO - RVM. Diameter, 0.9. Height, 0.34.

- 179. **Deep dish**—Hercules and Cerberus. Border, dogs hunting lions, bears and bulls. *Chiaroscuro* treatment giving the appearance of a bas relief. On the under side,



Diameter, 0.33.

- 180. **Dish**—Decoration in *chiaroscuro* of a greenish tone, with touches of *bianco fiso*, giving it the appearance of a bas-relief. Comic masks, heads of horses, armor, trophies, musical instruments, maps of the world, armillary spheres, books of music, shields and greaves of warriors. In the centre, the letters A. C., and below them, a scroll, inscribed : S. P. Q. R. One of the shields bears the letter A., and on the zodiacal line of the sphere is the word ; (PARA) DISO. The book of music in the upper part of the dish bears the word, BENE. Diameter, 0.47.
- 181. **Large cylindrical vase of pharmacy**—The Sacred Supper, with Mary Magdalene kneeling before Christ. Decorated with foliage, masks, civic crown, and scroll, inscribed : ZVCCARVM - ROSATVM. Diameter, 0.33. Height, 0.49.
182. **Ovoid vase of pharmacy**—Medallion, bearing bust of a warrior, and scroll, inscribed : DIA - IRRIS. Decoration of rhomboids and arabesques of rich colors. Diameter, 0.9. Height, 0.28.
- 183. **Ovoid vase of pharmacy**—Medallion, bearing figure of St. Paul, and scroll, inscribed : SX° DE FLORIB P. SICOR. Diameter, 0.11. Height, 0.39.

- 184. **Ovoid vase of pharmacy**—Medallion, with figure of St. Joseph; inscribed: S. JOSEFE. Scroll bearing inscription:—SY^o D - INF - VOSAR. Diameter, 0.12. Height, 0.41.
185. **Ovoid vase of pharmacy**—Medallion, with a saint; inscribed: S - THO -, and scroll bearing inscription:—ZVCCARO - ROSATO. Diameter, 0.12. Height, 0.40.
- 186. **Albarello**—Medallion, with bust of an Arab philosopher, surrounded by a civic crown. Pharmaceutical inscription:—SVSINA AROMATI. Decorations of trophies in *chiaroscuro* on blue ground. Diameter, 0.11. Height, 0.39.
- 187. **Albarello**—Medallion, with bust of an Arab philosopher, surrounded by civic crown; inscribed: LISSIVA SIMPLI. Decoration of trophies in *chiaroscuro* on blue and yellow ground. Diameter, 0.11. Height, 0.29.
- 188. **Albarello**—St. Catharine. Decoration of foliage in yellow on blue ground. Diameter, 0.12. Height, 0.39.
- 189. **Albarello**—Figure of a martyr. Decoration in the Durante style. Diameter, 0.13. Height, 0.40.
190. **Ovoid vase of pharmacy**—Bust of a woman, inscribed ANFRV, and INCENSO. Decoration of zones and ornaments in the Durante style. Height, 0.36.
- 190a. **Dish**—Decorated with trophies in *chiaroscuro* and *bianco fisso* on a dark blue ground. Diameter, 0.30.

DERUTA.

- 191. **Votive disc**—Two sick women upon a bed; kneeling around it, are four figures representing the father and the other members of the family. All the figures have clasped their hands in the act of prayer, and turn their eyes towards the image of the Madonna painted above the bed. Below, the date, 1505.


Around the disc runs this inscription: AVENDO - IO - IOBE - DOE - AMALATE - IN - CHASA - MERECOMANDAE - AQVISTA - GLORIOSA - VER - MARIA - EF - SAO. On the under side, in manganese,

I · DERVTA



Diameter, 0.35.

FAENZA AND ROMAGNA.

- 192. **Boccaletto**—On the body, letter  (Arimino),

in manganese and green on light lead glazing. The interior of the vase is covered with litharge glazing. Height, 0.16.

- 193. **Boccaletto**, without glazing in the interior. Decoration painted in manganese and oxide of copper. Height, 0.12.

- 194. **Boccaletto**, decorated with zones and geometrical ornaments in manganese and oxide of copper. Height, 0.13.

The nature of the glazing, the style of the ornamentation, and the processes employed in the fabrication of the above described vases, show them to be specimens of a primitive stage of the Ceramic Art in Italy.

- 195. **Ovoid vase**, two-handed—Decoration, in manganese, of zones and waves. Diameter, 0.11. Height, 0.21.
- 196. **Ovoid vase**—Same as No. 195. Diameter, 0.11. Height, 0.22.

197. **Albarello**, two-handled—Decorated with iris flowers in manganese, cobalt and oxide of copper. The form of the handles indicates the imitation of some Arab models. Diameter, 0.9. Height, 0.17.
- ✓ 198. **Ovoid vase**, twisted handles—Primitive decoration of cobalt. Inscription: GABRIELLA - BE(LLA) - LO - DIVIETA. Diameter, 0.10. Height, 0.21.
- 199. **Ovoid vase**, twisted handles—Coat of arms of the Orsini family on one side, and, on the other, the inscription:—NO - TE - ALEGRARE - DEL - MIO - DOLLO (DUOLO). Decoration of cobalt, yellow and oxide of copper. Diameter, 0.11. Height, 0.27.
- 200. **Albarello**, with two dragon-shaped handles. On one side, the inscription: AVE - MARIA - RI, and on the other, an iris flower. Diameter, 0.11. Height, 0.27.
201. **Albarello**, two-handled—Bust of a young man on one side, and an iris flower on the other. Decoration in cobalt, manganese and oxide of copper. Diameter, 0.12. Height, 0.22.
- 202. **Basin**—The Virgin, St. Roque and St. Sebastian. Border, flowers, garlands and scale work. Primitive style. Diameter, 0.46.
- 203. **Deep dish**—A woman whipping an old man, while he is turning the reel. Inscription: ANTINNI - ANNAS - PARE - AL - SZ - CET. Winding border in light yellow, with red flowers, and ornaments in *chiaroscuro*, on blue and red ground. Diameter, 0.41.
- 204. **Cup on stand**—Apollo and Daphne. This piece was prepared to be lustred. Diameter, 0.23.
- 205. **Centre of a plate**—Judith holding the head of Holofernes. Diameter, 0.15.
- 206. **Deep dish**—*S. Giovannino*, or St. James the Less, with the initials S. G. Border, trophies and flowers, on a blue ground. On the under side, the mark of Fænza. Diameter, 0.24.



- 207. **Presentatoio**, with fixed cup in centre. *Chiaroscuro* decoration on blue ground, peacocks, grotesques, chimeras and swans. Diameter, 0.25.
- 208. **Presentatoio**—Two coats of arms, surrounded by chimeras, monsters and seraphs in *chiaroscuro*, on blue ground. Diameter, 0.25.
209. **Deep dish**—Coat of arms, surrounded by a border of sea monsters fighting cupids, mounted on hippocampæ. The figures in *chiaroscuro*, on blue ground. On the under side, the mark



Diameter, 0.23.

- 210. **Large cup on stand**—Chimeras, monsters and arabesques in *chiaroscuro*, on blue ground, alternating with four coats of arms, bearing the initials R. I. Diameter, 0.29.
- 211. **Deep dish**—Coat of arms, bearing a hand holding three flowers, yellow ground. Border, ornaments in *bianco fisso*. Diameter, 0.23.
212. **Plate**—Coat of arms bearing a scorpion. The shield surmounted by a helmet and supported by two boys. Rich border with ornaments in *bianco fisso*. On the under side, the date, 1544. Diameter, 0.45.
- 213. **Plate**—Mythological subject. On one side, the contest between Apollo and Martias; on the other, Apollo skinning Martias. The representations are separated by a rock covered with trees. Diameter, 0.27.
214. **Boccale**, (ewer)—Decorated with three medallions. On the one in the centre is a man playing the violin, with a book of music at his feet. The one to the left contains the bust of an old man reading a book. The cover of the book bears the Faenza mark, the rhomboid and the cross, and above the old man is the word EBREO, written in orange color. On the medallion at

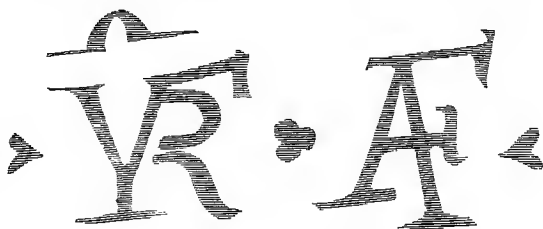
the right, is a bust of a youth playing the lute. The three medallions are surrounded by civic crowns. The body of the ewer is covered with arabesques in *chiaroscuro* on a rich blue ground. The date, 1536, occurs four times. Height, 0.34.

215. **Cup on stand**—Bust of a warrior; inscribed: OTAVIO. Border, ornaments of various colors. Diameter, 0.26.

—216. **Cup on stand**—Allegorical figure—"Fortitude." Rich ornamentation. Diameter, 0.17.

217. **Cup on stand**—Diana—Decoration of foliage on ground of different colors. Diameter, 0.30.

—218. **Cup on stand**—St. Jerome, surrounded by a decoration of fluted work, covered with foliage in splendid colors on blue and yellow ground. On the underside, the monograms:—



(A similar mark was unduly attributed to Urbino by Mr. Fortnum. Catalogue, p. 362.)

—219. **Deep dish**—Bust of a sibyl before an opened book. Border of *chiaroscuro* arabesques on blue ground. Diameter, 0.23.

—220. **Deep dish**—Child holding a basket containing fruit. Border, trophies on blue ground. Diameter, 0.24.

—221. **Deep dish**—Bust of a cardinal before an opened book. Border of *chiaroscuro* arabesques on a blue ground. Diameter, 0.23.

222. **Deep dish**—Figure engaged in devotion. Decoration, same as No. 221. Diameter, 0.23.

- 223. **Deep dish**—Coat of arms, two lions, and three yellow *fleur de lis* on a blue field. Inscription : SOR - DILETA - DI NAVARE - M - D - XXXV. Decoration of *chiaroscuro* ornaments on a dark blue ground. On the under side, the mark :— (Faenza).



Diameter, 0.24.

- 224. **Presentatoio**—Trophy of arms, painted on blue enamel with the greatest delicacy. The rest of the plate is covered with lace decoration in light turquoise and *bianco fisso* on blue enamel. It is one of the finest and most elegant pieces of Faenza ware known. Diameter, 0.30.

- 225. **Deep dish**—Coat of arms, surmounted by a helmet; above, rampant lion, with scroll, inscribed : VA - INTEGRO. Rich border of turquoise ornaments on blue enamel (Casa Pirota). On the under side, mark :



(See Fortnum's catalogue, p. 500). Diameter, 0.39.

- 226. **Deep dish**—Same as No. 225. Diameter, 0.38.

227. **Dish**—Alexander and Diogenes. On the right, the philosopher, resting under a tree; he holds a book in his hand, and another book lies opened on the ground. Before him, are Alexander and a group of warriors on horseback. Falconers and dogs quench their thirst in a little rivulet, while servants and pages obtain a new supply of water. Near them, on a stone, is the inscription : DIOGENES - ALESADER. The sun is eclipsed by a coat of arms, apparently that of the family to whom the plate belonged. The background is a lovely landscape. Border, ornaments in

the Faenza style on dark blue ground. Date,

1524.

The same date appears on the under side on a label surrounded by scale work of turquoise, orange and yellow on dark blue ground. (Casa Pirota). Diameter, 0.46.

228. **Deep dish**—Coat of arms, surmounted by a seraph with festoons of pearls. Border decorated in the Faenza style on blue enamel. On the under side is the Faenza mark: Near the mark is



the letter B. (See Fortnum's Catalogue, p. 494.) Diameter, 0.24.

229. **Plate**—Troubadour playing on the lute. Border decorated in the Faenza style on blue enameled ground. Diameter, 0.25.

230. **Plate**—Cupid seated, playing on a violin. Border decorated in the Faenza style. On the under side, seven marks of the Faenza factory. (See Fortnum's catalogue, p. 494.) Diameter, 0.25.

231. **Plate**—A young man wearing a yellow mantle, approaching a window, and a female figure with opened book near a stair-case. The plate is almost entirely covered with fine lace-work and knots in blue and *bianco fisso* on a turquoise ground. On the under side: M - F - T. (See Fortnum's catalogue, p. 494.) Diameter, 0.47.

232. **Albarello**, with two handles—Blue decoration of chimeras and grotesques on white glaze. Pharmaceutic inscription:—SVCCINE - AMASSINE. Diameter, 0.16. Height, 0.36.

2
235. **Albarello**, two-handled—Arabesque decoration in light blue on a dark blue ground. Pharmaceutic inscription:—VIVOLE. Diameter, 0.15. Height, 0.35.

3
236. **Vase in the form of a boat**—Figure of a satyr. Decoration of pale cobalt, on white. Height, 0.19.

4
237. **Large flask**—St. Roque. Rich decoration of ornaments of yellow, on blue ground. Pharmaceutic inscription: A - DE - GRAMINIS. Faenza mark. Height, 0.48.

238. **Large flask**—Warrior leading a female towards a field full of briars. Civic crown and pharmaceutic inscription: A - APIIT. Height, 0.49.

239. **Large flask**—Allegorical figure. Fortitude. Civic crown and pharmaceutic inscription: A - LATVCE. Height, 0.48.

240. **Pine-shaped vase with cover**—Relief decoration, painted in orange, black and blue. Height, 0.24.

PESARO.

241. **Deep dish**—Coat of Arms of Pope Paul III. (Farnese). Border, foliage and scale work. On the under side, the monogram



Diameter, 0.41.

242. **Deep dish**—Figure of a young woman in a green dress, playing the violin. Border, arabesques in orange and blue on white glaze. On the under side, engraved monogram:



Diameter, 0.39.

243. **Deep dish**—Bust of a young woman with wings on her head. Inscription: LAROMANA - BELLA. Border decorated with peacock eyes (*occhi di paone*) and scale work. On the under side, G occurs three times. Diameter, 0.41.

242. **Cup on stand**—Bust of St. Peter. Inscription: PETRVS. Diameter, 0.40.
243. **Cup on stand**—Bust of young woman. Scroll inscribed: FRANCESCA. Diameter, 0.23.
244. **Cup on stand**—Bust of a bearded warrior with very rich helmet. Scroll inscribed: FALSIRONE. Diameter, 0.22.
245. **Cup on stand**—Bust of a young man wearing a black cap, inscribed: CVRTIO. Diameter, 0.22.
- 246⁷. **Cup on stand**—Bust of a young woman in profile. Scroll inscribed: SILVIA, and the fabric mark: DINA. Date, 1524. Diameter, 0.21.
247. **Presentatoio**—Bust of a crowned emperor. Inscription: IMP - ADRIANVS - CAES - AVG. Diameter, 0.23.
- 248. **Deep dish**—The vision of Astyages. Figure of a noble old man wearing a Phrygian bonnet, in admiration before a young woman who is leaning on a vine loaded with grapes. She points at a child who is approaching the old man, bearing a helmet in his hands. In the background, three figures fighting. On the under side, DEL - VECHIO - ASTIAGE - RE - L'ALTA - VISIONE - NEL - LIBRO - DE - IUSTINO - ISTORICO,

1546

Diameter, 0.23.

- 249. **Plate**—The fable of Actæon. Diana and the Nymphs menacing the youth, who, metamorphosed into a deer, is chased by his own dogs. Diameter, 0.31.
- 250. **Cup on stand**—Vulcan, Mars, Venus and Cupid. On the under side, VULCANO - A LA - FUCINA, and the date:

1549

Diameter, 0.26.

URBINO.

- 251. **Cup**—Portrait of Charles V wearing a black cap, blue velvet corslet and amaranthine mantle. On his breast, is the golden fleece. Inscription:—PROGENIES - DIVVM - QVINTVS - SIC - CAROLVS - ILLE - IMPERI-CÆ - SAR - LVMINA - ET - ORA - TVLIT - AET - SVAE - XXXI - ANN - M - D - XXXI. It is one of the finest works produced by the Urbino school. Attributed to Orazio Fontana. Diameter, 0. 24. (See Fortnum's catalogue, p. 337.)
- 252. **Plate**.—Hercules killing the Hydra, aided by an old man with a torch in his hands, and in the presence of another personage who is seated on a rock. A beautiful landscape forms the back ground. Suspended from a tree, is the coat of arms of the Montmorency family. Like its companion in the British Museum, this plate belonged to the service presented by the Dukes of Mantua to that noble family. On the under side:—

Hercole ammazza Lybra
in bottega di Mastro
Guido Durantino in
Urbino 1535.

Diameter, 0.31. (See Fortnum's Catalogue, p. 359.)

- 253. **Deep dish**—Vulcan forging the arrow in presence of Venus and Cupid, in the Etnean cave, whose vaults and recesses are most marvellously represented in combinations of dark colors. On the under side, VULCANO ET VENERE. Diameter, 0.25.
- 254. **Deep dish**—Beautiful young woman seated on a marble plinth, in the middle of a noble atrium, with two columns. She holds the Trumpet of Fame in her right hand, and crowns with her left a young man

kneeling before her. Her foot rests upon two volumes, upon one of which is inscribed, in very small characters: ONIA - VINCIT - AMOR - ET - CEDAMVR QVESTO. The coat of arms of the Scaligeri (?) is on one of the columns. The back ground is represented by the interior of a room, in which is an old astronomer, intensely occupied in measuring, with a compass, the degrees of a sphere. Near him, lies on the pavement a triangle, upon which are the numbers 519, 472, 370. This work is admirably finished, and has, on the under side, the mark



Diameter, 0.26.

- 255. **Basin**—Cain and Abel. Rich decoration of the style of Raphael, cameos and figures in various colors on white enamel. On the under side, a female figure, in *chiaroscuro*, surrounded by a crown. Diameter, 0.54.

- 256. **Plate**—A woman rising from a bed, as if awakened by a tremendous vision. Near her is a young man wearing a black mantle, who directs her attention to the distant tempestuous sea, in which is a sheep half submerged, and a man swimming for his life. Above, among the clouds, Juno. Coat of arms on the wall. On the under side, the inscription:

1535. D' Alcione la vision
tremenda e vera

F. X.

[Francesco Xanto].

- 257. **Plate**—Gyges and Candaules. On the right is the Queen, seated on a marble plinth, her attention engaged by a Cupid trying to jump over a column which is lying on the ground; another Cupid watches

him from the clouds above. On the left is King Candaules introducing a young man, Gyges, who is filled with admiration of the Queen. Below the king is the inscription : CANDAU LI RE. On the under side is the date 1537, and inscription : MOSTRA CANDAU LI. RE SUA DONNA A GIGIA.


1537. F.X.
R

[Francesca Xanto da Rovigo]. Diameter, 0.26.

- 258. **Salt cellar**, urn-shaped—Four lion's feet. Decorated with recumbent figures and trees of brilliant colors. Height, 0.9.
- 259. **Fluted cup**—In the centre, Apollo playing the violin. Decorated with four men and four deer. Diameter, 0.26.
- 260. **Plate**—Narcissus changed into a flower, surrounded by weeping Nymphs. On the under side, NARCISO MUTATO IN FIORE. Diameter, 0.24.
- 261. **Deep dish**—Vulcan forging an arrow, assisted by Cupid, in the presence of Venus and Mars. Diameter, 0.25.
- 262. **Deep dish**—The rape of Proserpine. On the under side, the arms of the Pucci family, and the inscription :—PLUTONE QUANDO RAPI PROSERPINA. Diameter, 0. 24.
- 263. **Presentatoio**—Coronation of a Roman general in the presence of the Legion. Rich border in the best Urbino style. On the under side, the inscription :—DIQUERCIA CORONATO E METILLINO. Diameter, 0.48.

- 264. **Deep dish**—A king seated on his throne, addressing his army. In the back ground, a tower and a harbor, in which are four ships at anchor. Border, civic crown and decoration of trophies, cupids and satyrs. This remarkable plate, much damaged, is attributed to Orazio Fontana. On the under side the inscription:—*PRIAMO COI FIGLI SUOI MAL SI CONSIGLIA.* Diameter, 0.44.
- 265. **Deep dish**—Young woman in a small cart, and Cupid with opened wings beckoning to her. On the under side the inscription:—*MECH MOCH LIGGI.* (Francesco Xanto.) Diameter, 0.20.
- 266. **Pilgrim's bottle**—Diana and her Nymphs bathing. Venus and Adonis. Handles in the form of oak branches. [Rovere of Urbino.] Magnificent work, attributed to Orazio Fontana. Height, 0.39.
- 267. **Brochetta of pharmacy**—A queen on her throne with a cupid on each side. Pharmaceutic inscription: *O - D - SCORPIONE.* Rich landscape forms the background. Handles, masks in relief. Height 0.23.
- 268. **Brochetta**, inscribed *s - D - MENTA.* Height, 0.23. The two vases belonged to the famous Pharmacy *della Reginella.*
- 269. **Salt cellar**—Boat-shaped. Sirens, Cupid and scrolls in relief. Decoration in the style of Raphael. Height, 0.10.
- 270. **Salt cellar**—Tripod shaped. Sirens. In the cup a bust of a warrior. Height, 0.15.
- 271. **Tazza da partoriente**—A warrior kneeling before the magistrate, from whom he receives the sceptre of command. Inscription: *F - M - GEN' LE D'LA REP'CA FIORENTINA.* [F - M - Francesco Maria, General of the Florentine Republic.] The cup is decorated in the style of Raphael. Diameter, 0.22.
- 272. **Tazza da partoriente**—A woman confined, and her maids nursing her child. On the under side, Cupid a pilgrim. Decoration in the style of Raphael. Diameter 0.22.

- 273. **Deep dish**—A king on his throne, speaking to three prisoners in the presence of his army. Border, decorated after the manner of Raphael, and with medallions. On the under side the inscription :—
 Di benaad i Popoli sconfitti
 Compariscono al Re Achab innanti
 Col laccio al collo pallidi e afflitti
 Pace chiedendo con singulti e pianti
 Ela concede lor con tai diritti
 Ch' ei rendan ciò ch' han posseduto avanti
 Di che promessa auta assai sicura
 Con essi nuova tregua afferma e giura.
 Diameter, 0.53.
- 274. **Cover of a cup**—The Holy Family, surrounded by an elegant civic crown. On the under side, a coat of arms supported by two Cupids; below, a seraph, and on the ground the inscription :—ELI - PLA. (Guido Durantino). Diameter, 0.22.
- 275. **Basin**, shape of a turtle shell. In the centre, a splendid medallion of sirens, festoons, masks and cupids. The basin is covered with the most splendid decoration, after the manner of Raphael, and medallions representing antique gems. On the under side is a magnificent imitation of the shell of a turtle, painted in yellow and black, and a crab and two shells in high relief. This is one of the rarest pieces of the Urbino school. Attributed to Orazio Fontana. Diameter, 0.45.
- 276. **Ovoid vase**—Handles, chimeras and masks in relief. On one side, triumphal arch, with cupids and figure of Justice holding sword and balance, and the inscription : GIVSTIZIA. Below, is the signature of an unknown master : CRISTOFAN - DE - VRB (INO). On the other side of the vase is a child driving hippocampæ and another child swimming; beyond, an arch adorned in the most magnificent manner. The body of the vase is covered with grotesques in various colors. Height, 0.44.
277. **Companion vase**—On one side, a medallion, the subject of which is the Judgment of Paris; on the other side, Danaes and the Golden Shower. Decoration after Raphael. Height, 0.44.

- 278. **Presentatoio**—The Judgment of Paris, from a design by Marc Antonio. On the under side, Venus and Cupid surrounded by rich grotesque decoration. (*Patanazzi*). Diameter, 0.37.
- 279. **Plate**—The Deluge. Spirited representation, introducing many figures. (*Patanazzi*). Diameter, 0.45.
- 280. **Cup**—Two heroic figures, surrounded by decoration after the manner of Raphael. Above, coat of arms, phoenix on a blue ground. On the under side grotesques and dignitary crowns. (*Patanazzi*). Diameter, 0.24.
- 281. **Cover of a tazza**—Husband, wife and a child. Border of grotesques. On the under side, child among the clouds, holding an olive branch and a crown. Diameter, 0.20.
- 282. **Pilgrim bottle**—Roman aquiliferi, eagle bearers on one side, and on the other Vessillifers. Handles, masks in relief. Height, 0.40.
- 283. **Cup on stand**—The Rape of Europa. Fine work, attributed to the school of Durantino. Under side inscribed: DE - EVROPA. Diameter, 0.27.
- 284. **Winged lion**—Pezzo of Urbino. Height, 0.13.
- 285. **Coppa da partoriente**—Interior, a confined woman assisted by her physician and her maids. Two coats of arms and arabesques on the exterior. Stand inscribed  Diam., 0.15. Height, 0.12.
- 286. **Cup on stand**—The Massacre of the Innocents. Splendid work, attributed to Orazio Fontana. Diameter, 0.26.
- 287. **Bacchus** leaning upon a barrel and a boy by his side, drinking. [Pezzo of Urbino.] Height, 0.34.
- 288. **Presentatoio**—Medallion with a female bust. Decoration after Raphael. Diameter, 0.41.

- 289. **Plate**—A warrior with sword in his hand pursued by a woman. Above, a warrior crossing the sea in a chariot. Height, 0.27.
- 290. **Plate**—Diogenes in his tub, and, before him, Alexander the Great, mounted, followed by knights and armed men. Border, crowned falcons and decoration after Raphael. Diameter, 0.44.
- 291. **Deep dish**—The rape of Europa. Figures of nymphs and an old shepherd. Attributed to Guido Durantino. Diameter, 0.26.
- 292. **Cover of a tazza**—Husband, wife and two small children. Decoration after manner of Raphael. On the under side, Cupid spreading flowers. Diameter, 0.19.
- 293. **Albarello**—A queen seated holding a sceptre. Two boys supporting a scroll with pharmaceutic inscription :—EL - D - BACI - LAVRI. Height, 0.23.
- 294. **Albarello**—Same as No, 293. Inscription :—YSOPO - HAMIDO. Height, 0.23. The two vases, like Nos. 267 and 268 belonged to the celebrated Pharmacy of the Reginella.
- 295. **Basin**—Fluted. In the interior, a young hero before a statue. The basin is decorated after the manner of Raphael, and with small medallions. On the under side a beautiful dolphin, and decoration after Raphael. Diameter, 0.37. Height, 0.14.
- 296. **Plate**—A battle scene. Border, decoration after Raphael, and medallions representing engraved gems. On the under side the inscription :—CESARE - ABATE - E - SGVIZER - ALA - SONA. Diameter, 0.44.
- 297. **Scrivania**, (inkstand)—Oval with lion's feet, two masks and two sirens. Decorated after the manner of Raphael. On the inside a ring, a seal and two quills. Diameter, 0.35.
298. **Vinariar cup**—Beautiful shape, two-handled. Entirely enameled with blue glaze, and decorated with charming lace-work in *bianco fisso* and gold. This piece is one of a service executed in Urbino for Pope Paul III, some other pieces of which are in the National Museum of Naples. Diameter, 0.34. Height, 0.12.

- 298a. **Tripod** for table decoration—Chimeras, groups of cupids, and three coats of arms, two of them bearing an eagle, and the other one the oak of the Della Rovere family. Height, 0.33.

ROMA.

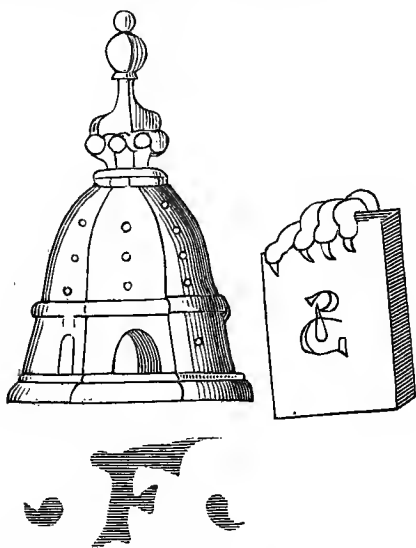
- 299. **Cup on stand**—The interior inscribed : ROMA - ANNO - IVBILEI - 1600, and decorated after the manner of Raphael. The exterior decorated in the same manner. Diameter, 0.12. Height, 0.10. Attributed to Gian Paolo Savino. Fortnum's catalogue p. 465.
- 300. **Pharmaceutic vase**, two-handled and with cover. One side decorated after the manner of Raphael, and inscribed : ROMA - FECIT - 1620. The other side with flowers and foliage. Two coats of arms, one bearing lion rampant, and the other, three mountains, a tree and a star. The latter is the coat of arms of the Peretti family, adopted by Sixtus V. The double decoration enabled the apothecary to change the effect of his shop whenever he desired. (Diomedé Durante. See Fortnum's catalogue.) Height, 0.45.
- 301. **Deep dish**—Coat of arms and decoration after Raphael. Diameter, 0.20.
302. **Boccale**—Fluted and decorated in the style of Gian Paolo Savino. Height, 0.19.
- 303. **Monacal boccaletto**—St. Benedict with book and pastoral staff. Decoration after Raphael. Dated, 1606. *Botega of Gian Paolo Savino.* Height, 0.17.
- 304. **Ovoid vase**—Coat of arms. Decorated after manner of Raphael. Gian Paolo Savino. Height, 0.28.
- 305. **Presentatoio**—Venus and Cupid. Decoration after Raphael. Coat of arms on the under side with the initials L - B. [Gian Paolo Savino.] Diameter, 0.44,
- 306. **Boccaletto**—Pot. Same as 304. Inscription : S - BENEDETTO. Date, 1597. [Gian Paolo Savino.] Important for its date. Height, 0.16.

CASTELLI.

- 307. **Small dish**—Landscape. Border, cupids and flowers. Tinged with gold. (Carlo Antonio Grue). Diameter, 0.18.
- 308. **Small dish**—Orpheus and Eurydice. Border, flowers and cupids. Tinged with gold. (Carlo Antonio Grue). Diameter, 0.18.
- 309. **Small dish**—Allegorical figure. Inscription :—MAN-SVETVDO. (Carlo Antonio Grue). Diameter, 0.18.
- 310. **Small dish**—Summer. Border, cupids among flowers, and masks. (Carlo Antonio Grue). Diameter, 0.18.
- 311. **Small dish**—Justice. Border, cupids, flowers and masks. (Carlo Antonio Grue). Diameter, 0.18.
- 312. **Cup**—A young shepherdess tending her flock. (Carlo Antonio Grue). Height 0.7.
- 313. **Cup**—Landscape. (Carlo Antonio Grue). Diameter, 0.7. Height, 0.7.
- 314. **Cup**—Same as No. 313. The pieces from 309 to 314 are tinged with gold.
- 315. **Plate**—Polyphemus throwing stones at Acis and Galatea. Border of cupids and flowers. Inscription :—POLIFEMO - L - C - P. (LIBORIO GRUE PINXIT). Diameter, 0.47.
- 316. **Plate**—Polyphemus playing upon the pipe, and contemplating the triumph of Galatea. Border, cupids and flowers. Below, inscription : POLIFEMO - L - G - P. (LIBORIO GRUE PINXIT). Diameter, 0.47.
- 317. **Plate**—Allegorical figure; a woman embracing a white unicorn. (Liborio Grue). Diameter, 0.34.
- 318. **Plate**—Venus and Anchises, with Cupid in vicinity. (Carmine Gentile). Diameter, 0.35.
- 319. **Profumiera vase**—Decorated with medallions. Subjects : The Samaritan; The sacrifice of Isaac; Jesus found by his parents; Samson rending the lion. Sixteen others, representing both sacred and profane subjects. Particularly fine are the medallions of the cover with costumes of the XVIII century. Work of Gesualdo Fuina. Height, 0.55.

MEDICEAN PORCELAIN.

320. **Fluted basin**—In the centre, St. Mark in light blue. Upon the book on which the lion's paw rests, are the Japanese decoration, in light blue on a white ground. On the under side, the Medicean mark :



See Fortnum's Catalogue, pp. 63 and 65. Diameter, 0.41.

321. **Plate**—Decoration in the Japanese style, light blue on white. On the under side, Medicean mark. Dome of S. Maria del Fiore and initial F. (*Francesco*). Diameter, 0.31.

